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Easy-to-Sew Bridal Purse

Step-by-Step Tatting

BONUS!
Laura Ingalls Wilder's Filet-Crocheted Doily

MAY/JUNE 2008

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20 sweet little projects make perfect gifts
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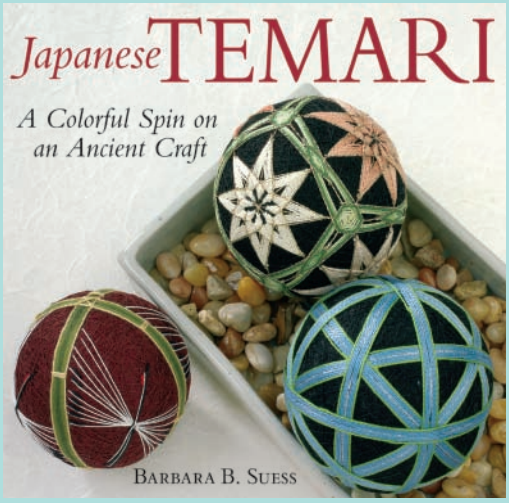

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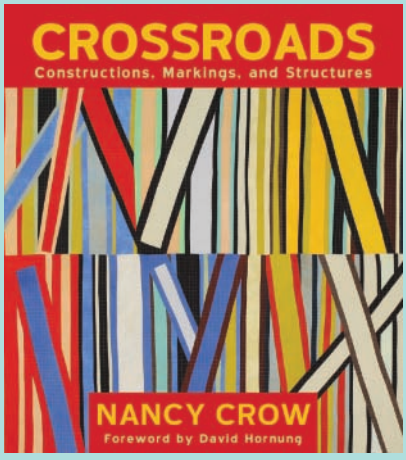

Showcase of Nancy Crow's newest work
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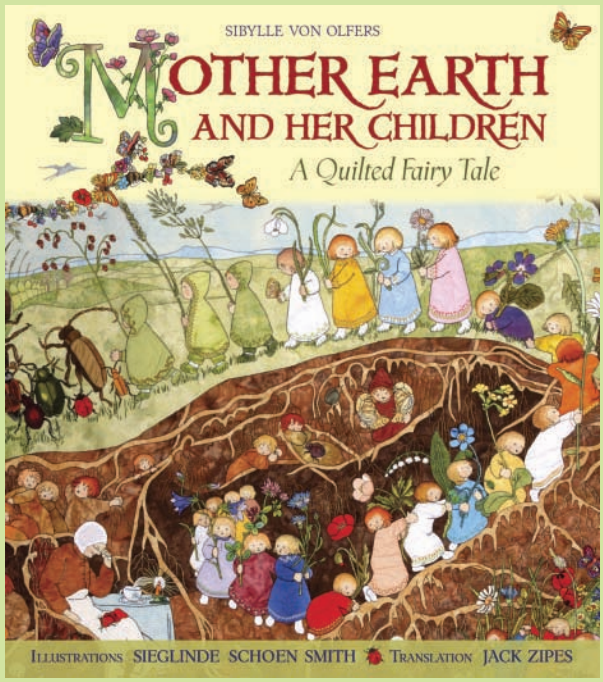

ISBN 978-19333081-8-0 32 pages, 9" x 10", $17.95

Quilters of all ages love with this delightful picture book, based on Sieglinde Schoen Smith's Best-in-Show quilt. Share your love of quilting with the youngest children!

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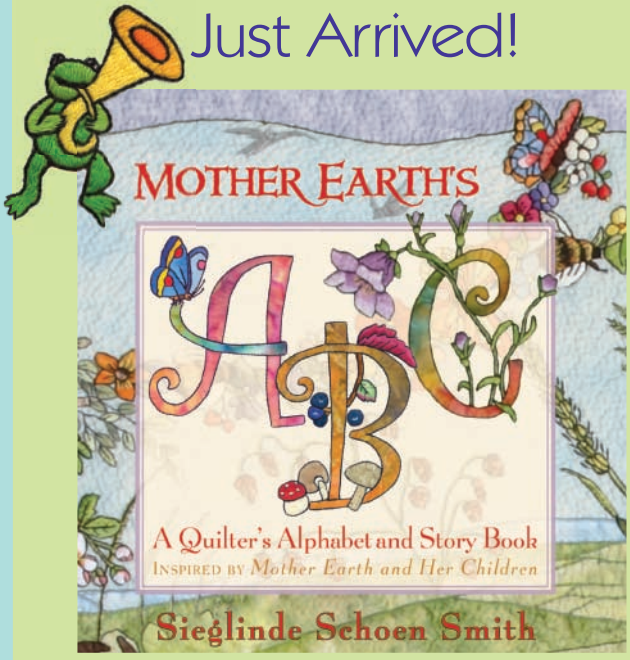

ISBN 978-1-9333082-0-3 40 pages, $15.95

This charming ABC tells a Springtime story of a seedling's transformation into a Summer flower. Applique enthusiasts will love the large upper and lower case letters, easy to transfer onto quilts and other sewing projects. Includes applique and embroidery instructions.

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UPC: 8-82383-00029-3, $24.95

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Galina A. Khmeleva's knitted Russian lace scarf, page 12
Photograph by Joe Coca.
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PieceWork

Volume XVI Number 3

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Step-by-step photographs and instructions for a technique from times past: Here we examine the double half hitch.

12 **A Russian Lace Scarf to Knit** *by Galina A. Khmeleva*
Use the instructions and chart to create your own scarf with its charming bantik *(Russian for "bow-tie") motif.*

17 **A Doily to Filet-Crochet**
A filet-crocheted doily based on a Mary Card pattern that Laura Ingalls Wilder, author of the Little House books, made is re-created here.

20 **The Nicolaides Shuttles** and **A Ruffled Edging to Tat** *by Mary Nicolaides*
The author's account of using the tatting shuttles that her grandfather made for her grandmother, and step-by-step instructions for tatting an elegant edging.

24 **Esther Oldham: Collector of Fans and Lace Extraordinaire** *by Lynne Zacek Bassett*
Discover the lace collection, now in the collection of the Wellesley (Massachusetts) Historical Society, that Esther Oldham amassed.

26 **A Lace Fan to Knit** and **Knitted Lace Fans** *by Deborah Robinson*
The author has adopted fans as a medium through which to display her work; she offers instructions for creating your own knitted lace fan.

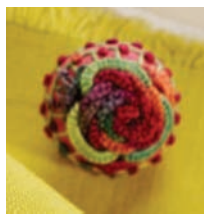
30 **The Many Lives of Old Lace** *by Elizabeth Kurella* and **A Lace Bridal Purse to Make** *by Suzanne Rosser*
Lacemakers in the nineteenth century who turned to recycling when they could no longer find work making new lace advertised their services as "transferrers." Learn to "transfer" a corner motif from a damaged lace-edged handkerchief to embellish a purse.

34 **Lace Socks to Knit** *by Ann Budd*
These fancy lace socks are worked in a combination of cables and lace-leaf motifs.

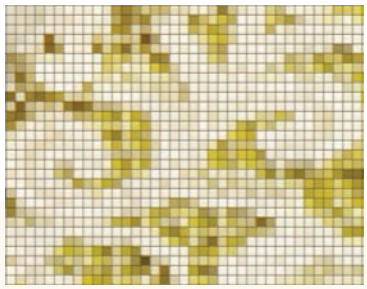
36 **Lacemaking in Ipswich, Massachusetts: An Unlikely Enterprise** *by Karen H. Thompson*
Samples of bobbin lace made in eighteenth-century Ipswich are preserved among Alexander Hamilton's papers at the Library of Congress; the pricking (pattern) for one and a lace sample made by a former resident of Ipswich are in the Smithsonian Institution.

On the Web

Buttons to Embroider and Needle-Tat
by Christen Brown
Complete instructions and patterns for making buttons to embellish clothing, napkin rings, gift bag ties, and more. Download this project from our website, pieceworkmagazine.com/go/projects/embroideredtattedbuttons.asp, or send a stamped self-addressed business-size envelope to PieceWork *Embroidered Tatted Buttons, 201 E. Fourth St., Loveland, CO 80537-5655.*



Textile Travels: Part 1 *by Gwen Blakley Kinsler*
In this first installment of a new series, the author describes the textile treasures that she collected in Honduras and Guatemala. Read this article on our website, pieceworkmagazine.com/go/articles/textiletravels1.asp, or send a stamped self-addressed business-size envelope to PieceWork *Textile Travels 1, 201 E. Fourth St., Loveland, CO 80537-5655.*



NOTIONS

I adore lace. I remember insisting that my grandmother add snippets of lace to the clothes she sewed for my dolls. I also remember the lace sash she used as the perfect finishing touch for one of my prom dresses. While I no longer have the doll clothes or the prom dress, I prize the lace-trimmed handkerchiefs that belonged to members of my family as well as a Russian lace scarf.

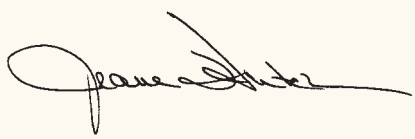
The Random House Dictionary of the English Language defines the word "lace" as "a netlike ornamental fabric made of threads. . . ." Regardless of any embellishment, most textiles served a utilitarian purpose: to warm, to conceal, to protect. But not lace—its mission always has been to ornament. Perhaps that's why this intriguing, centuries-old form of needlework is so appealing. I'm delighted that this special issue explores that perpetual appeal.

Over the years, I have met some outstanding lacemakers and others passionate about lace. Several became my mentors, including the late Kaethe Kliot, who founded a retail store in Berkeley, California, in 1965 called Lacis. Kaethe's legacy lives on in the Lacis Museum of Lace and Textiles (see Tapestry on page 48). Recently, I was asked to serve on the museum's advisory board; I was honored to accept the invitation. A current project is investigating the feasibility of starting a school of textile arts in which participants can learn from the museum's collection of historical examples and share knowledge. The board welcomes feedback at info@lacismuseum.org.

Other museums with lace collections include The Lace Museum in Sunnyvale, California (www.thelacemuseum.org); the Smithsonian's National Museum of American History, Washington, D.C. (http://americanhistory.si.edu); the Peabody Essex Museum, Salem, Massachusetts (www.pem.org); and the Metropolitan Museum of Art, New York, New York (www.metmuseum.org).

Several of the articles in this issue mention the International Old Lacers Inc. (IOLI). The organization's 2008 convention will be in Rockford, Illinois, August 3–8; visit www.internationaloldlacers.org for more information. Another organization for lacemakers and lovers of lace is the International Bobbin and Needle Lace Organization (www.oidfa.com).

Welcome to *PieceWork*'s look at lace!



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By Post

From Our Readers' Hands

- Ardeana Hamlin of Bangor, Maine, recently wrote about making felt bird ornaments from "Stitch My Grandmother Jim's Whimsical Bird Ornament" (November/December 2006). Her article, "Bird Ornament Takes Mind off Knitting," appeared in the January 22, 2008, issue of the *Bangor Daily News*.
- The article and project on knitted poetry mittens in the November/December 1995 issue inspired me, so I made a very lovely pair. I entered them in the county fair, and I wasn't even recognized—except to find that the judge thought the mittens were knitted on a knitting machine. I immediately sent her a subscription form for *PieceWork*. Now I am inspired once again ("Poetry Mittens to Knit," January/February 2008) and am going to knit another pair with another poem.

  Marion Logan

  San Juan Capistrano, California
- Thank you so much for the "Fingerless Rovaniemi Mittens to Knit" (January/February 2008). I have wanted to learn this technique since last summer and was thrilled to have the instructions included in *PieceWork*. I see many pairs of these mittens in my future.

  Carolyn Vance

  Vernon Center, Minnesota

Ardeana, Marion, and Carolyn, thank you for sharing. Readers, we would love to see any objects that you have made based on or inspired by projects or textiles shown in PieceWork *(see contact information below).*

Ardeana Hamlin's felt bird ornaments. *Photograph courtesy of the* Bangor Daily News.

Marion Logan's knitted poetry mittens. *Photograph courtesy of Marion Logan.*

Carolyn Vance's knitted Rovaniemi fingerless mittens. *Photograph courtesy of Carolyn Vance.*

Corrections

In "Fingerless Rovaniemi Mittens to Knit" by Leena Kariniemi-Alve in the January/February 2008 issue, the Left and Right Thumb chart numbers should read 21 through 57 consecutively, and Rounds 17 and 18 for the Right Mitt Hand should read as follows:

Rnd 17: On Needle 1, p37 (sts of first 2 needles, plus 1 st from next needle); on Needle 2, p5, k1tbl, p12 (rem 17 sts, plus 1 st from next needle); on Needle 3, p18—37 sts on Needle 1, 18 sts on Needle 2, 17 sts on Needle 3.

Rnd 18: On Needle 1, k; on Needle 2, k4, pm for thumb gusset, p1, k1tbl, p1, pm, k11; on Needle 3, k.

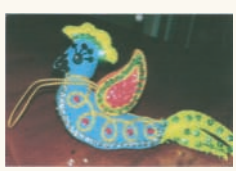
More on the Whimsical Bird

Forty-seven years ago, I purchased a bird Christmas ornament from a young boy who was selling his mother's handmade creations door to door. It was evident that the boy's mother had crafted the ornament out of the only materials she had. In later years, I found a similar bird at a fair, which I purchased. I was delighted to find the pattern for the bird ornament in *PieceWork* ("Stitch My Grandmother Jim's Whimsical Bird Ornament," November/December 2006).

Ina Mish

Buzzards Bay, Massachusetts

The bird ornament purchased by Ina Mish in 1960.



The bird ornament purchased at a fair by Ina Mish.

Photographs by Lawrence B. Mish.

Seeking Information

I am trying to find information about thread picture frames, possibly from the Victorian period. The frames, with a space in the middle for a photograph, are woven with what appears to be everyday sewing thread with God's-eye or spiderweb motifs.

Joan M. Armstrong

Via e-mail

Readers, if you have information on this technique, please let us know (see contact information below).

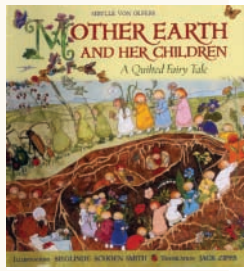
Send your comments, questions, and ideas to "By Post," c/o PieceWork, *201 E. Fourth St., Loveland, CO 80537-5655; e-mail piecework@interweave.com. Letters may be edited for space and clarity.*

BOOK MARKS

Mother Earth and Her Children: A Quilted Fairy Tale

Sibylle von Olfers

Elmhurst, Illinois: Breckling Press, 2007. Hardbound, 32 pages, $17.95. ISBN 978-1-933308-18-0.



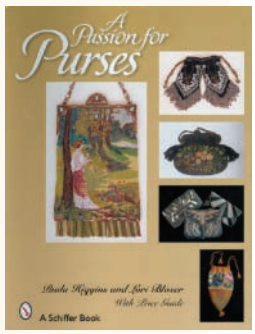
First appearing in 1906 as a children's verse in German, Sibylle von Olfers's story of the coming of springtime has lost none of its charm in this English-language version. The rhyming verse, translated by Jack Zipes, is whimsical yet eloquently expresses the link between children and nature. Sieglinde Schoen Smith hand-embroidered and -quilted a quilt to retell this story, which was her favorite story as a child. The quilt's beautiful images bring the story to life imaginatively. This book is a treasure.

—Allison Mackin

A Passion for Purses, 1600–2005

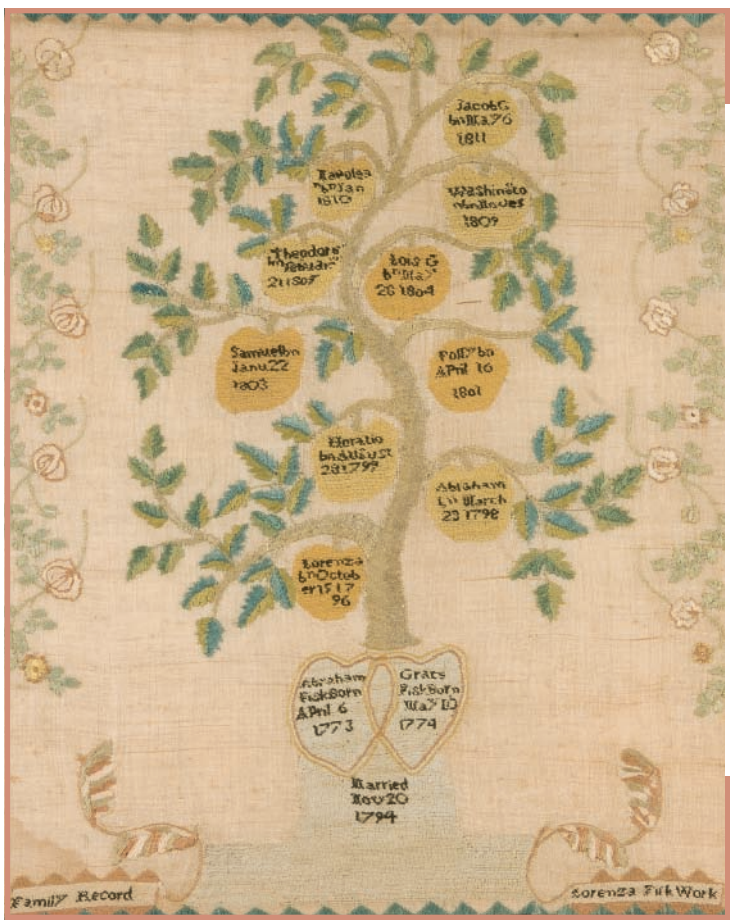
Paula Higgins and Lori Blaser

Atglen, Pennsylvania: Schiffer Publishing, 2007. Hardbound, 272 pages, $49.95. ISBN 978-0-7643-2617-2.



A Passion for Purses presents more than 700 purses dating from the early seventeenth century to 2005 and, in many cases, photographed for publication for the first time. They include pockets as well as beaded, textile, leather, miser's, needlework, wirework, and mesh purses. The purses in each category are arranged so as to detail the evolution of that style. A price guide cites market trends as well as noting the rarity of particular pieces; a section on repairing beaded purses is a thoughtful addition. This detailed and visually engaging book will be a boon to both collectors and appreciators.

—Patricia Lincoln



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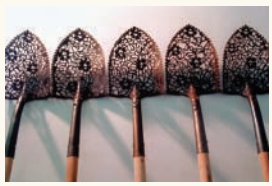
CALENDAR

Bernhard Willhelm, Spring/Summer 2006. The Metropolitan Museum of Art, New York, New York. *Photograph courtesy of Christopher Moore.*



5 Shovels by Cal Lane. Plasma-cut shovels. 2005. 6 x 4 feet (1.8 x 1.2 m). Collection of Robert and Tracey Hain. Indiana State Museum, Indianapolis, Indiana. *Photograph courtesy of Foley Gallery, New York.*

A Perfect Moment by Cookie Warner. Quilted. Denver National Quilt Festival, Denver, Colorado. *Photograph courtesy of Mancuso Show Management.*

Exhibitions

Call for Entries. June 6–27. Fiberworks 2008, at Individual Artists of Oklahoma Gallery, Oklahoma City, Oklahoma. Entry deadline: May 31. (405) 947-4730; www.fiberartistsok.org.

Call for Entries. September 27–October 15. My Quilts/Our History, at the Virginia Quilt Museum, Harrisonburg, Virginia. Entry deadline: July 15. (828) 251-7073; www.centerforthequilt.org.

Hayward, California. May 3–4. Legacies of Love: Our Stories, quilt show, at Hayward Centennial Hall. (510) 797-1503; www.piecemakersguild.org.

Sunnyvale, California. May 6–August 2. The Flora DeLucci Collection of Handmade Italian and European Lace, at The Lace Museum. (408) 730-4695; www.thelacemuseum.org.

District of Columbia. Through September 18. The Finishing Touch: Accessories from the Bolivian Highlands, at The Textile Museum. (202) 667-0441; www.textilemuseum.org.

Indianapolis, Indiana. Through August 24. Radical Lace and Subversive Knitting, at Indiana State Museum. (317) 232-1637; www.in.gov/ism.

Hollywood, Maryland. May 16–18. 18th Annual Southern Maryland Quilt and Needlework Show, at Sotterley Plantation. (800) 681-0850; www.sotterley.org.

Boston, Massachusetts. Through May 4. Luxury for Export: Artistic Exchange between India and Portugal around 1600, at the Isabella Stewart Gardner Museum. (617) 278-5107; www.gardnermuseum.org.

New Bedford, Massachusetts. Through November 30. Needle/Work—Art, Craft, and Industry in a Port City, 1800–1930, at the New Bedford Whaling Museum. (508) 991-2204; www.whalingmuseum.org.

Jamestown, New York. June 27–July 25. Flights of Fancy, needle arts exhibition, at the James Prendergast Library. allenehooper@hotmail.com.

New York, New York. May 7–September 1. Superheros: Fashion and Fantasy, at the Metropolitan Museum of Art. (212) 535-7710; www.metmuseum.org.

Newtonville, New York. May 15–18. A World of Stitches, at Pruyn House. (518) 475-1483; www.egausa.org.

Fredericksburg, Virginia. May 9–17. Stitchery Guild of George Washington's Fredericksburg Foundation Needlework Contest and Exhibit, at historic Kenmore. (540) 370-0732; www.kenmore.org.

Cedarburg, Wisconsin. Through July 6. Fiber Renaissance, at the Wisconsin Museum of Quilts and Textiles. (262) 546-0300; www.wiquiltmuseum.com.

Symposiums, Workshops, Consumer Shows

Point Bonita, California. July 28–August 3. Golden Gate Fiber Institute, classes in knitting, dyeing, felting, spinning, crochet. (800) 450-7786; www.goldengatefiberinstitute.org.

Denver, Colorado. May 1–4. Denver National Quilt Festival, at the Denver Merchandise Mart. (215) 862-5828; www.quiltfest.com.

Winterthur, Delaware. October 17–18. Who's Your Daddy?: Families in Early American Needlework conference, at Winterthur Museum. (800) 448-3883; www.winterthur.org.

Livonia, Michigan. May 3. Love of Lace XV, at the Livonia Civic Center Library. www.gllgi.org.

Kutztown, Pennsylvania. June 28–July 6. The Kutztown Folk Festival, including a quilt show, at Kutztown Fairgrounds. (888) 674-6136; www.kutztownfestival.com.

Washington Island, Wisconsin. May 30–October 20. Classes in bead embroidery, bobbin lace, curved seam quilt piecing, lace knitting, and more, at Sievers School of Fiber Arts. (920) 847-2264; www.sieversschool.com.

Tuscany, Italy. June 21–28. Bargello Stitching Retreat, at Borgo San Carlo. info@beautifulbargello.com; www.beautifulbargello.com.

Knitted bag. Bolivia, probably La Paz. Early to mid-twentieth century. Latin American Research Fund. The Textile Museum, Washington, DC. *Photograph courtesy of The Textile Museum.*

Detail of wall hanging: Triumphal Arch. Bengal. Mid-seventeenth century. Silk embroidery on blue silk ground with cotton backing. 105 inches (266.7 cm) high. Isabella Stewart Gardner Museum, Boston, Massachusetts. *Photograph courtesy of the Isabella Stewart Gardner Museum.*

Off-Beat Hardanger by Frieda Carnell. Hardanger with drawn-thread techniques and surface embroidery. A World of Stitches, Newtonville, New York. *Photograph courtesy of the artist.*

NECESSITIES

Tatting Shuttles

Inlaid and hand-etched water buffalo horn shuttles. Handy Hands Tatting, 577 N. 1800 E., Paxton, IL 60957; (217) 379-3802; www.hhtatting.com.

Embroidered Needle Cases

Three sizes, three colorways; fully lined. Lantern Moon, 7911 N.E. 33rd Dr., Ste. 140, Portland, OR 97211; (503) 460-0003; www.lanternmoon.com.

Needles for Lace Knitting

Addi Turbo lace circular needles in a variety of sizes and lengths. Skacel Collection, PO Box 88110, Seattle, WA 98138-2110; www.skacelknitting.com.

Look for these products at needlework, yarn, and craft stores, in mail-order catalogs, or online, or contact the supplier for the name of a retailer near you.

Embroidered Journal

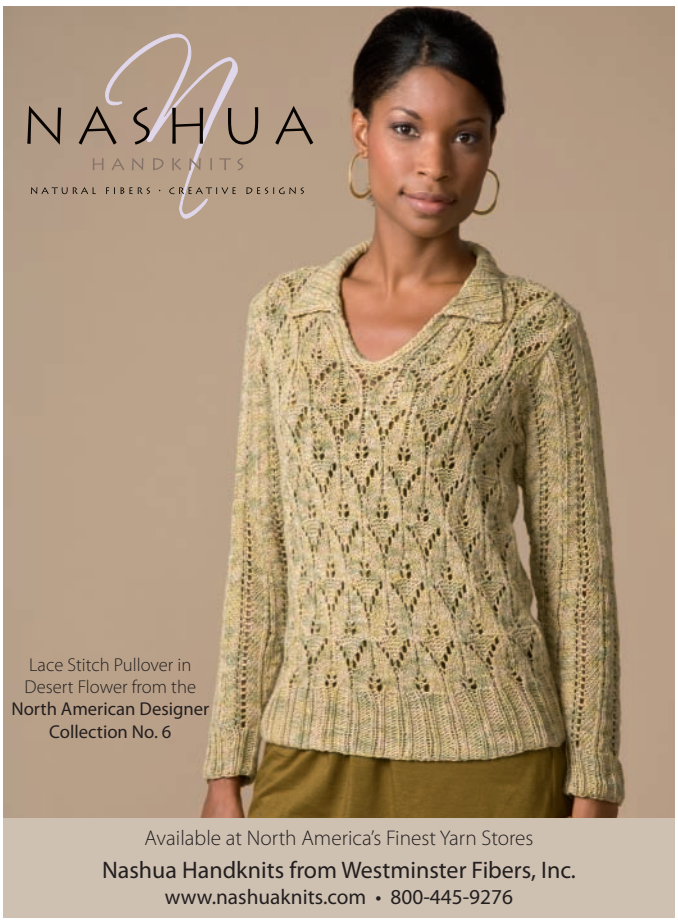
Handcrafted in India; tree-free paper made with recycled cotton rags. Sublime Stitching, PO Box 15130, Austin, TX 78761; www.sublimestitching.com.

Hand-Dyed Silk Thread

The Pure Palette's Baroque Silk, 100% silk, in a variety of colors. Dream House Ventures, El Paso, TX; www.dreamhouseventures.com.

Crisp Cotton Yarn

Piper, 100% mercerized Egyptian cotton, DK weight, twelve colors. Dale of Norway, 4750 Shelburne Rd., Ste. 20, Shelburne, VT 05482; (802) 383-0132; www.daleofnorway.com.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How Did They Do That?

Macramé? Cavandoli? Half Hitches?

Friendship bracelet purchased from a child in Cusco, Peru. Whether the technique in this bracelet is called Cavandoli work or two-color solid double half-hitch macramé, it is a masterful piece done by a child.

Unless otherwise noted, all photographs by Ann Swanson.

Look at the friendship bracelet at left, bought from a child on the street in Cusco, Peru, for about a dollar. Now look at the needle case below reproduced in *The Anchor Manual of Needlework*, a treasure trove of patterns and techniques from the late nineteenth and early twentieth centuries. In the bracelet, the pattern lines move diagonally. In the needle case, they are horizontal. What they have in common, though, is both are composed entirely of one simple knot, the double half hitch. And they are both considered the craft of children.

Valentina Cavandoli, who was born in Italy in 1872, grew up to found a school for children in Turin called the Casa Del Sole. She devised what is now commonly known as Cavandoli work to amuse the younger children—five or six years old. The children according to *The Anchor Manual of Needlework*, ". . . quickly become expert in this

Needle case worked in Coats Mercer-Crochet No. 10; ecru 609 for the background and fringe, blue 621 for the design.

Photograph from The Anchor Manual of Needlework.

work, and from their small hands come, as if by magic, the thousands of practical articles, which are generally offered or sold to the benefactors of the Institution."

We find this astonishing, having attempted the technique in coarse threads and simple patterns, as shown here, with considerable error and confusion. We also are perplexed by our research, which calls both the diagonal and horizontal versions of this closely worked, two-color macramé "Cavandoli work," though all the examples we've seen from the Cavandoli Casa Del Sole are worked horizontally. When did the diagonal work develop? And how did it come to adopt the Cavandoli name? We don't know.

What we do know is that once the simple variations on double half hitch are mastered—working from either right or left, using the foundation threads for either pattern or background—one can establish a rhythm, and replicate the most intricate cross-stitch charts with relative ease. Please tell *that* to your active five- or six-year-old. ❖

Resources

Babcock, Joan R. *Micro-Macramé & Cavandoli Knotting: Level One.* DVD. Santa Fe, New Mexico: Joan Babcock Designs, 2007.

The Anchor Manual of Needlework. 1958. Reprint, Loveland, Colorado: Interweave Press, 1990.

Fasten a sturdy header cord to a firm pillow. Loop doubled foundation cords over it using lark's-head knots.

Fasten a long strand of yarn of contrasting color at the left edge of the work. Pass it around the first foundation thread in a half hitch, as shown. Then repeat, for a double half hitch. (The example shown has two rows already worked.)

Snug the double half hitch up against the previous row.

To work a contrasting "pattern" stitch, hold the contrasting thread at a downward angle, and use the next foundation thread as a pattern thread, forming a double half hitch around it. Do this as many times as you wish.

Resume using the contrasting yarn as the pattern yarn. When you reach the end of the row, begin working back in the opposite direction.

Cavandoli work can be used for free-form patterning or for precise charted work. For charted patterns, work *two* identical pattern rows for each row of the chart in order to square up the design.

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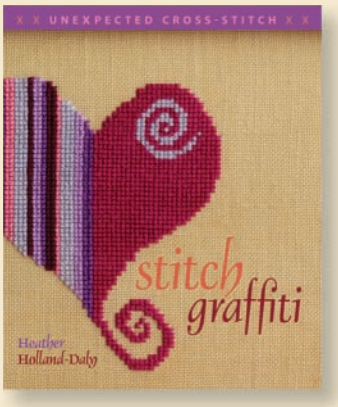

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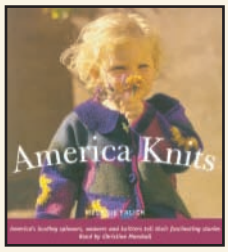

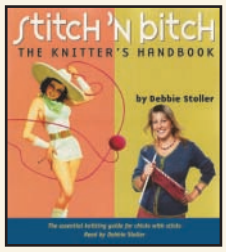

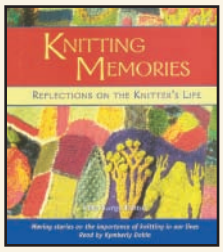

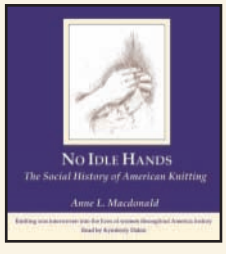

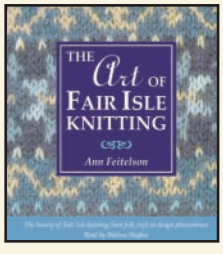

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A Russian Lace Scarf *to* Knit

Galina A. Khmeleva

As part of the creative process, I recently began experimenting with different combinations of the basic elements that define the art of Orenburg lacemaking. Strawberries, diagonals, and mouse-print, considered the least complex of the elements, seemed to form an immediate, obvious bond. The manner in which they complemented each other instantly brought to mind the word *bantik*, Russian for "bow tie," which forms the center motif of this pattern.

Galina Khmeleva's Russian lace scarf with a *bantik* (bow-tie) motif.
Photograph by Joe Coca.

Materials

Jade Sapphire Mongolian Cashmere 2-Ply, 100% cashmere yarn, 400 yards (366 m)/55 g skein, 2 skeins of #000 Ivory
Needles, size 1 or 2 (2.25 mm or 2.75 mm) as needed to obtain gauge
Small stitch holder or large safety pin
Stitch markers (2 different colors)
Tapestry needle
Nylon cord and T-pins (optional) for traditional blocking method

Materials are available at yarn stores or from mail-order or online resources.

Finished size: About 8½ inches (22 cm) wide and 84 inches (213 cm) long, after blocking
Gauge: 27 sts and 41 rows = 4 inches (10.2 cm) in garter stitch, after blocking

Abbreviations

beg—beginning
BO—bind off
CO—cast on
cont—continue
foll—follows
k—knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
m—marker(s)
pwise—purlwise
rem—remain(s); remaining
rep—repeat
RS—right side
sl—slip
st(s)—stitch(es)
tog—together
WS—wrong side
wyf—with yarn in front
yo—yarnover

Instructions

Notes: The scarf is worked in garter-stitch lace, with the blank squares of the chart representing knit stitches on both right-side and wrong-side rows. Slip edge stitches as if to purl with yarn in front (sl 1 pwise wyf). After the first one or two bottom border "teeth" have been completed, slip a stitch holder or safety pin into the base of the original 7 cast-on stitches to make it easier to identify these stitches later when picking them up for the second corner. When working the main section of the scarf, the different-colored markers will help to indicate whether you are on right-side or wrong-side rows. You may also mark the right side of the piece with contrasting scrap yarn or a removable marker. Heavy black outlines on the chart indicate divisions between the different sections.

Lower Border

Using a long-tail CO and holding both needles tog, CO 7 sts. Remove one needle. Work Rows 1–82 of Lower Border section of chart, working all WS rows (not shown on chart) as sl 1 pwise wyf, k to end—8 sts after completing Row 82; 8 lower border "teeth" completed.

Turn First Corner

Work Rows 1–8 of Corner 1 section of chart to miter the corner, working WS rows as k to end without slipping the first st—12 sts after completing Row 8. The rows of Corner 1 written out are as foll,

Row 1: (RS) Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle.
Rows 2, 4, and 6: (WS) K to end.
Row 3: Sl 1, k2, yo, k3, yo, k2tog, k last st and return this st to left needle—1 st on left needle.
Row 5: Sl 1, k2, yo, k4, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle.
Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle.
Row 8: (WS) K to end—12 sts total.

Set-up Row

Work RS Set-up Row of chart as follows: BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog, k1, pm—8 sts. Slide sts and m away from end of needle so they do not fall off while you work the next step. With WS of border facing and beg at CO end, use the empty needle to pick up 41 sts along straight edge of border by slipping the needle tip under one leg of each slipped selvedge st from back to front; these sts are just picked up and placed on the needle, not picked up and knit—41 picked-up sts. Turn border so RS is facing. Using needle holding first corner sts, cont Set-up Row by knitting each picked-up st through its back loop (shown as Xs on chart) to twist each st and avoid forming a hole, place a different-colored marker—49 sts total; 41 sts between m.

Turn Second Corner

With WS of border facing and beg at sawtooth selvedge of border, use the empty needle to pick up 7 sts from base of border CO; these sts are just picked up and placed on the needle, not picked up and knit. Turn piece so RS is

facing, and using needle holding first corner and picked-up center sts, k across 7 picked-up sts for second corner—56 sts; 41 sts between m; 8 sts for first corner before m at beg of row; 7 sts for second corner after m at end of row. Working only on sts of second corner, work Rows 1–10 of Corner 2 section of chart to miter the corner, working RS rows as k to end without slipping the first st—12 second corner sts after completing Row 10. The rows of Corner 2 written out are as foll,

Row 1: (WS) Sl 1, k2, yo, k1, yo, k2tog and return this st to left needle, do not work last st before m—2 sts on left needle before m.

Rows 2, 4, 6, and 8: (RS) K to end.

Row 3: Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 5: Sl 1, k2, yo, k3, yo, k2tog, k last st and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k4, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 10: K to end—12 second corner sts.

Row 11: (WS) BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog, k1, sl m, k20, k2tog, k19, sl m, k8—56 sts total; 40 center sts between m; 8 border sts outside m at each side.

Main Section

Note: For border at right-hand side of chart and center sts between m, pattern rows are odd-numbered RS rows; for border at left-hand side of chart, pattern rows are even-numbered WS rows. Slipping m every row as you come to them, work Rows 1–60 of chart—6 "teeth" completed at each side in main section. Work 780 more rows from chart as foll: For both borders rep Rows 51–60 of chart 78 more times; for 40 center sts between m work Rows 61–64 once, then rep Rows 1–64 twelve more times, then work Rows 65–72 once—840 rows total in main section of scarf; 84 "teeth" in main section at each side; 56 sts; 40 center sts between m; 8 border sts outside m at each side. *Note:* On chart, final border rep at each side is shown the way the border and center patterns will align in the last 10 rows of the main section.

Turn Third Corner

Working only on third corner sts before first m at beg of RS rows, work Rows 1–10 of Corner 3 section of chart to miter the corner, working WS rows as k to end without slipping the first st—8 sts after completing Row 10. The rows of Corner 3 written out are as foll,

Row 1: Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Rows 2, 4, 6, and 8: (WS) K to end.

Row 3: Sl 1, k2, yo, k3, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 5: Sl 1, k2, yo, k4, yo, k2tog, k1 and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 10: (WS) K to end—8 third corner sts.

Top Border

Row 1: (RS) Sl 1, [k2, yo] 2 times, k2tog, sl last border st to right needle, remove m, return slipped st to left needle, k2tog (last border st tog with 1 st of center section)—1 center st joined to top border. Working only on top border sts, work Rows 2–79 of Top Border section of chart, joining the last border st with 1 live st of center section at the end of each RS row, and working all WS rows (not shown on chart) as knit to end without slipping the first st; do not work a WS row after Row 79—8 "teeth" completed for top border; 16 total sts rem; 8 sts in each border; all center sts have been joined; working yarn is at m between two border st groups.

Turn Fourth Corner

Set-up Row: (RS) Sl m, k8 sts for fourth corner. Working only on sts of fourth corner, work Rows 1–9 of Corner 4 section of chart to miter the corner, working RS rows as k to end without slipping the first st—8 fourth corner sts after completing Row 9. The rows of Corner 4 written out are as foll:

Row 1: (WS) Sl 1, [k2, yo] 2 times, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Rows 2, 4, 6, and 8: (RS) K to end.

Row 3: Sl 1, k2, yo, k3, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

(continued on page 16)

Key

- k on both RS and WS
- + k1 and return st to left needle
- / k2tog
- ⅄ k2tog and return st to left needle
- ⅄ k last border st tog with 1 top edge st and return st to left needle
- ○ yo
- ⅄ k3tog
- ⅄ sl 1 pwise wyf
- ⌒ BO 1 st
- □ st on needle after last BO
- – st left unworked when turning corner
- × picked-up st, work as given in directions
- pattern rep
- → direction of knitting
- marker postitions

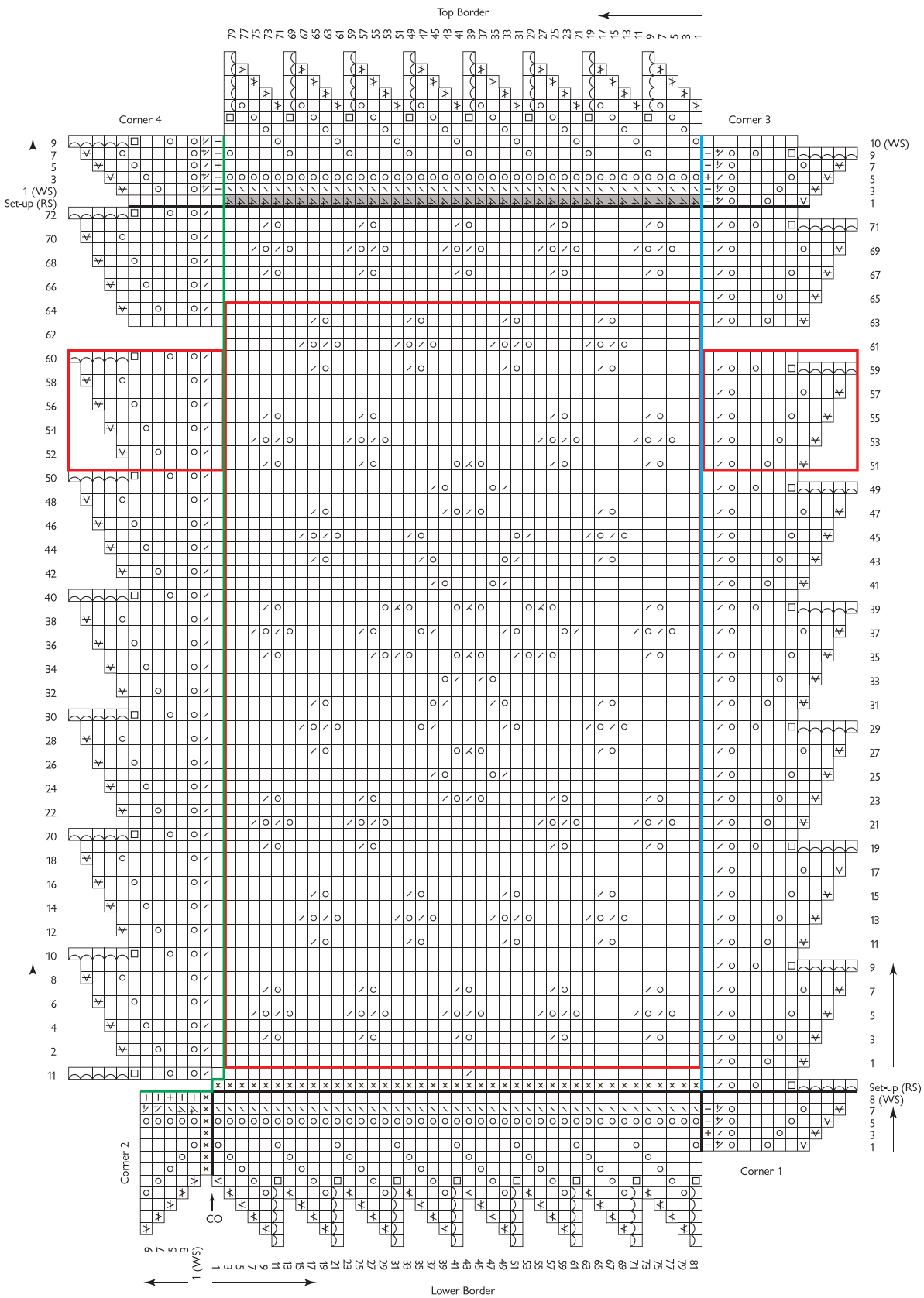


Chart may be photocopied for personal use.

(continued from page 14)

Row 5: Sl 1, k2, yo, k4, yo, k2tog, k1 and return this st to left needle—1 st on left needle before m.

Row 7: Sl 1, k2, yo, k5, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m.

Row 9: (WS) BO 5 sts (1 st rem on right needle after last BO), k2, yo, k1, yo, k2tog and return this st to left needle, do not work last st—2 sts on left needle before m; 16 sts total; 8 sts on each side of m.

Cut yarn, leaving a 12-inch (30.5-cm) tail.

Graft Borders

With WS still facing, sl 2 sts pwise without working them and remove m in center—8 sts on each needle. Sl 1 st from right needle to left needle. Graft live sts as foll,

Step 1: Insert right needle tip into first st on left needle, and draw the second st on left needle through the first st and onto the tip of the right needle. Drop first st from left needle.

Step 2: Insert left needle tip into first st on right needle, and draw the second st on right needle through the first st and onto the tip of the left needle. Drop first st from right needle.

Rep Steps 1 and 2 until 1 st rem. Thread a 12-inch (30.5-cm) length of yarn on the tapestry needle, draw yarn through rem st, and tie a knot through rem st to prevent it from raveling. Weave in all ends.

Finishing

Block to finished measurements using your preferred blocking method or use the traditional blocking method as foll: Cut a length of nylon cord long enough to reach all the way around all four sides of the finished scarf dimensions, plus about 1 yard (1 m) extra. Thread cord on tapestry needle, and beg at the point of one corner, thread cord loosely from back to front through the point of each "tooth" all the way around. Tie ends of cord together. Thoroughly wet piece and squeeze out excess moisture. Working on a flat surface and using T-pins, pin the four corner points out to finished measurements. Cut a second length of nylon cord long enough to go around all four corner T-pins, plus a little extra for knotting, and connect the four corner pins with this second cord to mark the rectangular outline of the finished dimensions. Adjust the cord threaded through the scarf points so each point meets the outline cord, and anchor the threaded cord every few inches with T-pins, pinning out the cord between the points, and not pinning into the scarf itself. Adjust the pins and threaded cord as necessary until the shawl is stretched tautly and evenly inside the marked outline. Allow to dry thoroughly before removing pins and cords.

About the Designer. *Galina A. Khmeleva, owner of Skaska Designs, is the co-author of* Gossamer Webs: The History and Techniques of Orenburg Lace Shawls *(Loveland, Colorado: Interweave Press, 1998) and author of* The Gossamer Webs Design Collection *(Loveland, Colorado: Interweave Press, 2003). She has been teaching the art of Orenburg lacemaking to knitters across the United States since 1996. When she manages to get off the road, she lives with her husband and two cats in Fort Collins, Colorado.*

Laura Ingalls Wilder's Doily *to* Filet Crochet

Reproduced by Belinda Carter

Detail of the reproduction of a filet-crocheted doily worked by Laura Ingalls Wilder. *Photograph by Joe Coca.*

The reproduction of a filet-crocheted doily worked by Laura Ingalls Wilder.
Photograph by Joe Coca.

Belinda Carter, a designer for Coats and Clark, reproduced a doily that Laura Ingalls Wilder worked at Rocky Ridge Farm in Mansfield, Missouri, where she wrote her world-famous Little House books. The original design was by Mary Card and appeared in her book *New Book of Filet Crochet* (McMahons Point, New South Wales, Australia: Australian Home Beautiful, 1936) as "Java Sparrows with Narcissus in a Table Mat"; the orientation is reversed in the piece Wilder worked. (See "Mary Card, Australian Crochet Designer" and "Mary Card in America and England," *PieceWork*, January/February 2001 and May/June 2001, respectively.) The Laura Ingalls Wilder Home Association, Mansfield, Missouri, granted Belinda Carter permission to reproduce the doily and *PieceWork* to print her reproduction.

Stitch Guide

Open Mesh

Ch 5 (counts as dc, ch 2), sk next 2 sts, dc in next st, ch 2, sk next 2 sts, dc in next st.

Solid Mesh

Dc in next 3 sts.

Double Open Mesh

Ch 5, sk next 5 sts, dc in next st.

Materials

Aunt Lydia's Extra Fine Crochet Thread, size 30, 100% mercerized cotton thread, 500 yards (457 m)/ball, 2 balls of #0201 White

Susan Bates steel crochet hook, size 10 (1.15 mm) or size needed to obtain gauge

Materials are available at needlework stores or from mail-order or online resources.

Finished size: About 18 inches (46 cm) long and 30 inches (76 cm) wide

Gauge: 9 meshes and 10 rows = 2 inches (5.1 cm)

Abbreviations

beg—beginning
ch—chain
cont—continue
dc—double crochet
dec—decrease
inc—increase
lps—loops
patt—pattern
rem—remainder
rep—repeat
sc—single crochet
sk—skip
sl—slip
sp—space
st(s)—stitch(es)
trtr—triple treble
yo—yarn over
*—repeat what follows the asterisk as indicated
[ ]—work directions given in brackets the number of times specified

Lacet

Ch 3, sk next 2 sts, sc in next st, ch 3, sk next 2 sts, dc in next st.

Inc Mesh at Beg of Row

Ch 3 for each mesh to be added, ch 5 (counts as dc, ch 2), dc in 9th st or ch from hook (first open mesh of row made).

Inc Mesh at End of Row

Ch 2, trtr in same st as last dc (first inc mesh made), work *ch 2, trtr in 2 side strands at center of last trtr made; rep from * for each additional mesh to be added.

Trtr

Wrap thread around hook 4 times, insert hook in indicated st, yo, pull through st, [yo, pull through 2 lps on hook] 5 times.

Dec at Beg of Row

Sl st in each st or ch across to position indicated on patt.

Dec at End of Row

Leave rem of row unworked, turn.

Picot

Ch 3, sl st in last dc made.

Instructions

Row 1: Beg at lower edge of patt, ch 318, dc in 9th ch from hook (bottom right open mesh of pattern made), work 103 more open meshes across, turn.

Cont, following chart for rem of rows.

Border: Work dc in each st, 2 dc in each ch-2 sp, 6 dc in each of the eight corner sp, 2 dc in end of each row, 4 dc in each inc sp and dec sp at beg and end of rows; at the same time, work picots as indicated on patt. Fasten off.

More Filet Crochet

Look for more filet crochet in the summer issue of *Interweave Crochet*, one of *PieceWork*'s sister magazines. The issue will be on sale June 24.

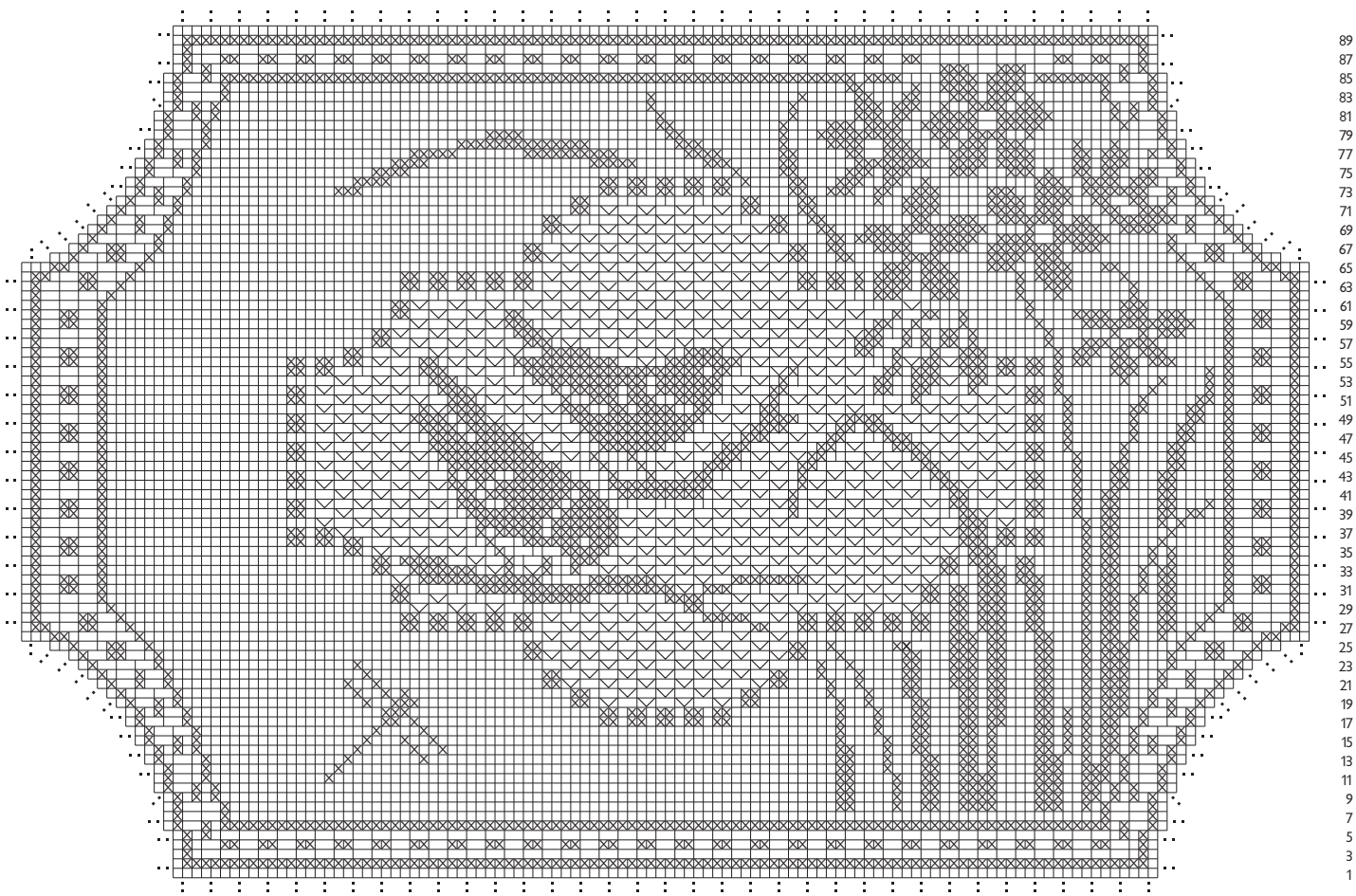


Chart may be photocopied for personal use.

Key

- ch 2, 1 dc
- ch 5, 1 dc
- picot placement on border
- 3 dc
- ch 3, 1 sc, ch 3, 1 dc

The Nicolaides Shuttles

MARY NICOLAIDES

A tatted collar appliquéd to net made by Charlotte Sedwick Nicolaides from a pattern in *Priscilla Tatting Patterns #2*, 1916, and shuttles made by her husband, Anastasius "Tom" Nicolaides. All objects in the collection of the author.

Unless otherwise noted, all photographs by Joe Coca.

MANY OF US treasure special needlework tools that have come down to us from our ancestors, perhaps an unusual bone crochet hook that our mother used or handcrafted knitting needles inherited from a great-aunt. In my case, they are wooden tatting shuttles that my grandfather Anastasius "Tom" Nicolaides (1890–1966) made for my grandmother Charlotte Sedwick Nicolaides (1901–1984).

The lacemaking technique of tatting began in the sixteenth century as an elaboration of simple knotting, and it evolved over the next three centuries. At its peak in the nineteenth century, tatting embellished the edges of cuffs, collars, and undergarments, as well as constituting

Photographs of Charlotte Sedwick Nicolaides (left), the author's grandmother, and Anastasius "Tom" Nicolaides (right), the author's grandfather. Photographer(s) unknown. Circa 1920. Illinois.

Photographs courtesy of the author.

the fabric itself of such three-dimensional textiles as baby bonnets, purses, and booties. Needlework publications were filled with patterns for this particularly feminine art—tatting was a graceful pastime, its swift, rhythmic movements resulting in yards of beautiful lace.

Grandma learned to tat in the 1920s. Fifty years later, she tatted like a machine. Without looking at her work, fingers flying, she turned out yards of edgings that she rolled into a ball in her lap, securing her work with a giant safety pin. Her favorite wooden shuttles, crafted by Grandpa, ticked rhythmically in a soothing, hypnotic tempo.

She tatted sweet, simple, blue-and-white edgings to adorn my nightgowns; she also tatted vivid, variegated aqua and hot pink antimacassars for her 1940s-era overstuffed chairs. I find the bold colors and three-dimensional designs of the latter pieces particularly fascinating and amusing.

Grandma was a member of the International Old Lacers Inc. (IOLI, an international organization for lacemakers), and she bought books, experimented with patterns, and filled notebooks and cards with original patterns. She had dozens of balls of DMC thread in wondrous colors.

When I was eight years old, Grandma sat me down with one of her wooden shuttles and size 80 thread and began teaching me to tat. She was strict. No snapping off of mistake-ridden thread was permitted: I was to pick out my mistakes with a pin. If I tried to break off a ring that was not going well, perhaps coughing to cover the snap, she'd say, "I heard that." There was no fooling Grandma.

Slowly, I learned to tat. I began collecting patterns from books and shared my limited knowledge with schoolyard friends. Forty years later, I am still tatting and using shuttles that Grandpa made sixty years ago. They suit my hand as they did Grandma's.

A native of the remote town of Rapsani, nestled on the olive-laden slopes of Mount Olympus in Greece, Grandpa immigrated to Monmouth, Illinois, in the 1910s. I don't know how or when he learned to make tatting shuttles. As a child, I used to like to go to his basement workshop and play with the paper templates that he used to rough out the shuttles before carving them into boat shapes.

Grandpa used a unique two-post form of his own design (most shuttles have a single post) and wood-burned

Shuttles from the author's collection and examples of Charlotte Sedwick Nicolaides's tatting.

Shuttles from the author's collection, vintage thread, and examples of Charlotte Sedwick Nicolaides's tatting. The thread, including a ball of DMC Cordonnet Special size 150, belonged to Charlotte Sedwick Nicolaides.

his initials, "AN," on the interior of his best work. His shuttles ranged in length from less than 1 inch (2.5 cm) to more than 3 inches (7.6 cm). The small ones were perfect for delicate threads and small projects, the larger just right for sturdier threads and yardage or for larger hands.

Over the years, Grandma gave me several of Grandpa's shuttles. When she died, my cousin Vicky Saeger and I inherited the rest of them—I assumed. I began to supplement my collection with shuttles by other makers. Not having a lot of money to spend on them, I was content with acquiring the occasional pumpkinseed shuttle on eBay or a special commemorative from a local antique market or lace workshop.

One day about ten years ago, I saw a wooden shuttle on eBay that was unmistakably one of Grandpa's. It had the same two-post design, and the initials inside were his. Part of my past was out there on the Internet, part of my life, part of my family's history.

The seller told me that besides the one on eBay, she had sixteen more similar shuttles that she had obtained at an estate sale in Oregon. I arranged to purchase each of the remaining shuttles; I felt that the seller understood my longing and need for these family artifacts and history.

Two of the shuttles with the paper notes written by Anastasius "Tom" Nicolaides indicating the wood he used to make each shuttle. *Photograph by Jason Reid.*

Opening the package when it arrived was like Christmas. Each shuttle was in its own bag, and some had little paper notes in Grandpa's handwriting identifying the type of wood used—woods such as mahogany, maple, and cherry. All work marvelously. I now own more than fifty of Grandpa's tatting shuttles.

Several more of his shuttles have come up for sale online in recent years, but I am content to know that my grandfather's creations will bring joy and satisfaction to new owners. In sharing my heritage and that of my family with other lacemakers across the globe, I feel that my grandparents continue to exist. ❖

The edging in process.

A Ruffled Edging *to* Tat

Mary Nicolaides

The tatted edging was designed to be feminine and delicate, yet modern and simple. I was drawn to the idea of ruffles for movement and flow. I also wanted the tatting to be transferable to various articles. Here, it's attached as a collar to a sweet dress made in 1947 for a five-year-old by her mother; it was based on a dress the mother's stepmother made for her when she was five in 1915. Use it as a collar on dresses, sweaters, and nightgowns, or as a delicate edging for bed linens.

Materials

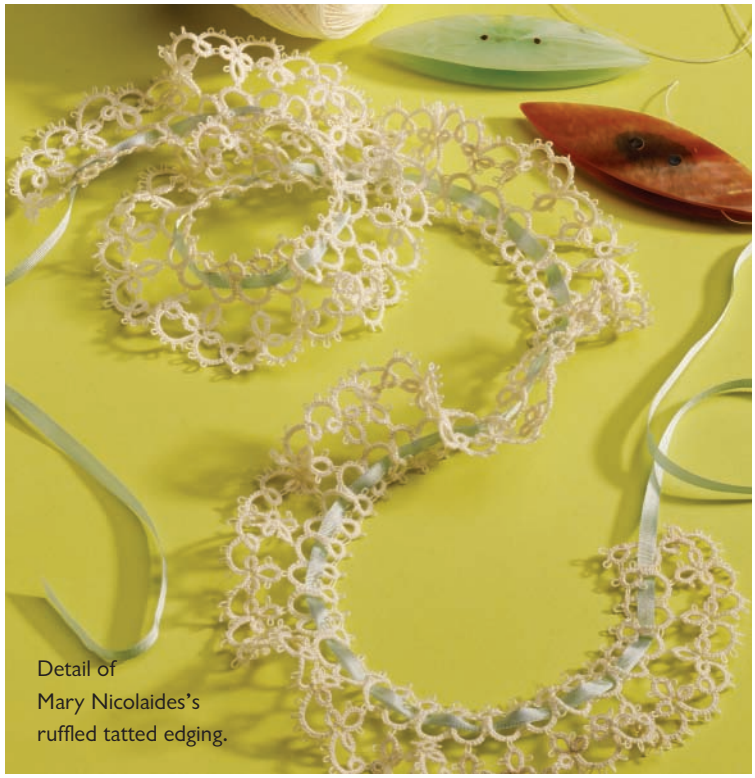
DMC Cordonnet Special, size 80, 100% cotton thread, 398 yards (363.9 m)/ball, 1 ball of White
Tatting shuttle
Hook or pin for joins
Silk ribbon, ¼-inch (6-mm) wide, 2 yards (1.8 m), blue
Bodkin
Sewing needle
Sewing thread, fine, white

Materials are available at needlework stores or from mail-order or online resources.

Finished size: About 1 inch (2 cm) wide

Abbreviations

ch—chain
cl—close
ds—double stitch
LR—large ring
p—picot
prev—previous
R—ring
rep—repeat
RW—reverse work
sep—separated
SR—small ring
TR—trefoil ring



Detail of Mary Nicolaides's ruffled tatted edging.

Instructions

Wind the shuttle with the thread; do not cut the thread.

Row 1: R of 3 ds, 5 p sep by 3 ds, 3ds, cl. RW. Ch of 5 ds, 3 p sep by 5 ds, 5 ds. RW. *(R of 3 ds, p, 3 ds, join to 4th p of prev R, 3 ds, 3 p sep by 3 ds, 3 ds, cl. RW. Ch of 5 ds, join to 3rd p of prev ch, 5 ds, 2 p sep by 5 ds, 5 ds, RW); rep from * 69 more times for a total of 71 R, or to desired length. End with R. Cut threads, tie, and oversew neatly on reverse.

Row 2: TR: SR of 6 ds, p, 6 ds, cl. *(LR of 5 ds, p, 5 ds, join to middle p of ch on prev row, 5 ds, p, 5 ds, cl. SR of 6 ds, p, 6 ds, cl. RW. Ch of 5 ds, 5 p sep by 3 ds, 5 ds. RW. TR of 6 ds, join to p of prev SR, 6 ds, cl. LR of 5 ds, p, 5 ds, join to middle p of ch on prev row, 5 ds, p, 5 ds, cl. SR of 6 ds, p, 6 ds, cl. RW. Ch of 5 ds, 3 p sep by 3 ds, 5 ds, RW. R of 5 ds, join to p of last SR, 5 ds, p, 5 ds, cl. RW. Ch of 5 ds, 3 p sep by 3 ds, 5 ds, RW. SR of 6 ds, join to p of prev R, 6 ds, cl); rep from * for length of piece. End with TR. Cut threads, tie, and oversew neatly on reverse.

Wash and block the edging. Using the bodkin, thread the silk ribbon through the chain on the first row. Pin the collar to the dress neckline and tack in place.

About the Author and Designer. *Mary Nicolaides is a second-generation lacemaker who has been active in the Rocky Mountain Lace Guild (RMLG) and the International Old Lacers Inc. (IOLI), for about fifteen years. She has served as president of the RMLG and was cochairman of the 2005 IOLI convention in Denver. She is particularly interested in tatting, needle lace, lace history, and collections.*

Mary Nicolaides's ruffled tatted edging sewn to a vintage dress for a little girl.

A portrait of Esther Oldham at age fifty owned by her niece, Anne Borntraeger Orser.

Unless otherwise noted, all objects are from the collection of the Wellesley Historical Society, Wellesley, Massachusetts.

All photographs by the author.

Esther Oldham

Collector *of* Fans *and* Lace Extraordinaire

Lynne Zacek Bassett

THE AVAILABILITY of railroad commuter transportation between Boston, Massachusetts, and the town of Wellesley, about 13 miles (21 km) to the west, together with a desire for "better air" for their children led John Wesley Oldham (1834–1921) and his wife, Margaret (Bearce) (1837–1924), to move to the bucolic suburb, where John became superintendent of the local waterworks. Though the couple was of modest means, their three surviving children, Clara (1864–1918), John E. (1866–circa 1957), and Arthur (1867–1959), all attended Ivy League schools and became successful professionals—Clara a college professor, John a banker, and Arthur a dentist. John W.'s brother, Adoniram (1836–1886), a bit of a rebel, had gone off to hunt and trap furs in the Dakota Territory in the 1850s but returned to Massachusetts to join the Union Army during the Civil War (1861–1865).

Artifacts of all of these Oldham family members—including John W.'s elegantly embroidered baby dresses, John E.'s top hat, and Adoniram's beaded and fringed leather hunting shirt—are represented in collections of the Wellesley Historical Society (WHS). Nevertheless, the member best represented is Esther Oldham (1900–1984), the younger of two daughters of Arthur and his wife, Anne (Howard) (1869–1945).

Esther Oldham, a dynamic, intelligent, and beautiful woman, had become fascinated by antique fans as a child when she was given a fan that had belonged to her great-great-grandmother Howard. She determined that she would collect fans of the best quality and interest and someday present them to the Museum of Fine Arts, Boston (MFA). That day came in 1976. Twelve years later, the museum mounted an exhibition and published Anna Gray Bennett's *Unfolding Beauty: The Art of the Fan, The Collection of Esther Oldham and the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1988). The MFA did not take all of Esther's fans, however; scores of nineteenth- and early-twentieth-century fans came to the WHS and other Massachusetts museums.

The WHS also received Esther's entire collection of lace. Esther's interest in lace had been spurred by her fan collection as so many fans have leaves of lace. After donating the core of her fan collection to the MFA, she turned her sharp eye and inquiring mind full-time to this second burning interest: She amassed thirty-four reference notebooks, a library of lace books, untold numbers of lace pieces (framed and unframed), and a plethora of lacemaking tools.

The notebook pages are of construction paper with plastic cover sheets protecting the snippets of lace (most labeled as to type, date, and provenance; Esther never cut these laces but used scraps given her by friends or collected at rummage sales), magazine articles about lace, images of women and men wearing lace, and newspaper clippings

LEFT TO RIGHT: Detail of lace identified by Esther Oldham as "From the Philippines / Exquisite pina cloth / (pineapple fiber) handkerchief / with finest drawn-work / embroidery. Gift of / Lilian Smith." Lace handkerchief identified by Esther Oldham as "Brussels – rosepoint / Point de Gaze / of the finest quality (needle-point)." Detail of the rosepoint lace.

LEFT AND CENTER: Pages from Esther Oldham's notebooks. RIGHT: One shelf of Esther Oldham's lace notebooks in storage at the Wellesley Historical Society. The notebooks contain Esther Oldham's correspondence about her lace collection, lace samples, and articles about lace.

about lace events in the region. Oftentimes, these events involved Esther. A notebook devoted to bobbin lace includes a newsletter article about such an occasion:

> Miss Esther Oldham of Wellesley Hills . . . presented a most informative and interesting program on "Lace in Art" for the members of the Boston Branch of the National Old Lacers [now the International Old Lacers Inc.] on April 2, 1966. . . . As one member remarked, it is always like visiting a small museum when one goes to Miss Oldham's home, there are so many beautiful old collections to see, the largest of which are her fans, many of which are lace.

Lace bobbins carved of bone with inscriptions worked in tiny, drilled holes filled with colored ink or paint, from Esther Oldham's collection.

Esther seemingly was born to teach. Her niece, Anne Borntraeger Orser, reports that in later years, Esther would talk to visitors about her collections so long that, too exhausted to eat, she had to go directly to bed after the visitors left.

Esther never held a paying job—her father considered it unseemly—and despite being offered a paid position, she taught violin at a private school as a volunteer. Her niece remembers fondly that Esther shopped at the dime store, but her gifts were so well chosen that they might have come from an expensive department store.

Perhaps living on a limited budget as she did increased the challenge of the hunt. In those days when fans were undervalued in the antiques market, Esther acquired some through dealers, but she bought others, as well as many pieces of lace, in antique and secondhand shops and at the occasional rummage sale. Because Esther hated to travel (although she lived with her sister and brother-in-law in Hawaii for a year in the 1930s), her collections came mostly from local sources. However, through her friendships and correspondence with others who shared her passion, she reaped many additions to her collections.

Esther never married because she was "just too much for most people," her niece believes. Multitalented, talkative, intense, and theatrical, "She was always the center of the stage."

So that Esther's lace collection may one day take center stage, the WHS is currently raising funds to organize, catalog, and conserve it. In the works is an online exhibition of the collection, presented as part of the story of the Oldhams in Wellesley, so that lace scholars and collectors may benefit from Esther's research. ❖

ABOUT THE AUTHOR. *Lynne Zacek Bassett is an independent scholar and museum consultant specializing in the historic textiles and clothing of New England. She is the editor of* Massachusetts Quilts: Our Common Wealth, *the Massachusetts Quilt Documentation Project book (Lebanon, New Hampshire: University Press of New England, forthcoming).* *The author is indebted to Anne Borntraeger Orser for much of the Oldham family history.*

The Wellesley Historical Society

Housed in the Dadmun-McNamara House, built in 1824, the Wellesley Historical Society was founded in 1925 to serve as the historical resource center for the town. Programs include lectures, a newsletter, a calendar depicting historically significant locations in Wellesley, and a gift shop. Research is by appointment only. For more information, contact the society at 229 Washington St., Wellesley, MA 02481; (781) 235-6690; www.wellesleyhistoricalsociety.org.

Deborah Robinson's *Nightfall*.
All photographs by Joe Coca.

A Lace Fan *to* Knit

Deborah Robinson

I titled this fan *Nightfall* and designed it as an easy-to-mount fan. Once I completed the knitting and blocked and dyed the fabric, I threaded the double yarnovers through the fansticks as far as possible, drilled small holes in the upper sections of the inner sticks with a hobbyist drill, and sewed the fabric to the sticks with fine invisible monofilament.

Stitch Guide

Place Bead

Slide bead onto crochet hook; sl st to be beaded from needle to hook; slide bead down hook and onto st; return st to needle.

Instructions

CO 62 sts. Work Rows 1–60 of chart—123 sts. Using crochet hook, BO as follows: *sl 2 sts onto hook, yo and draw through all loops on hook, ch 5; rep from * to last 3 sts, sl last 3 sts onto hook, yo and draw through all loops on hook. Fasten off last st.

Finishing

The near semicircular shape of the lace is easier to maneuver if blocked before dyeing and stiffening. Create a blocking template by drawing a semicircle with a 7-inch (17.8-cm) radius. Place the template onto the block of polystyrene and cover with clear contact paper; pin the lace into shape and spritz with water. Drip Setasilk onto the wet lace, allowing the colors to blend into each other to create new colors. Blot excess dye using paper towels. Let dry completely. Starch, using the spray starch.

To mount the lace, thread the fansticks through the double yarnovers as far as possible, beginning at the inner

Materials

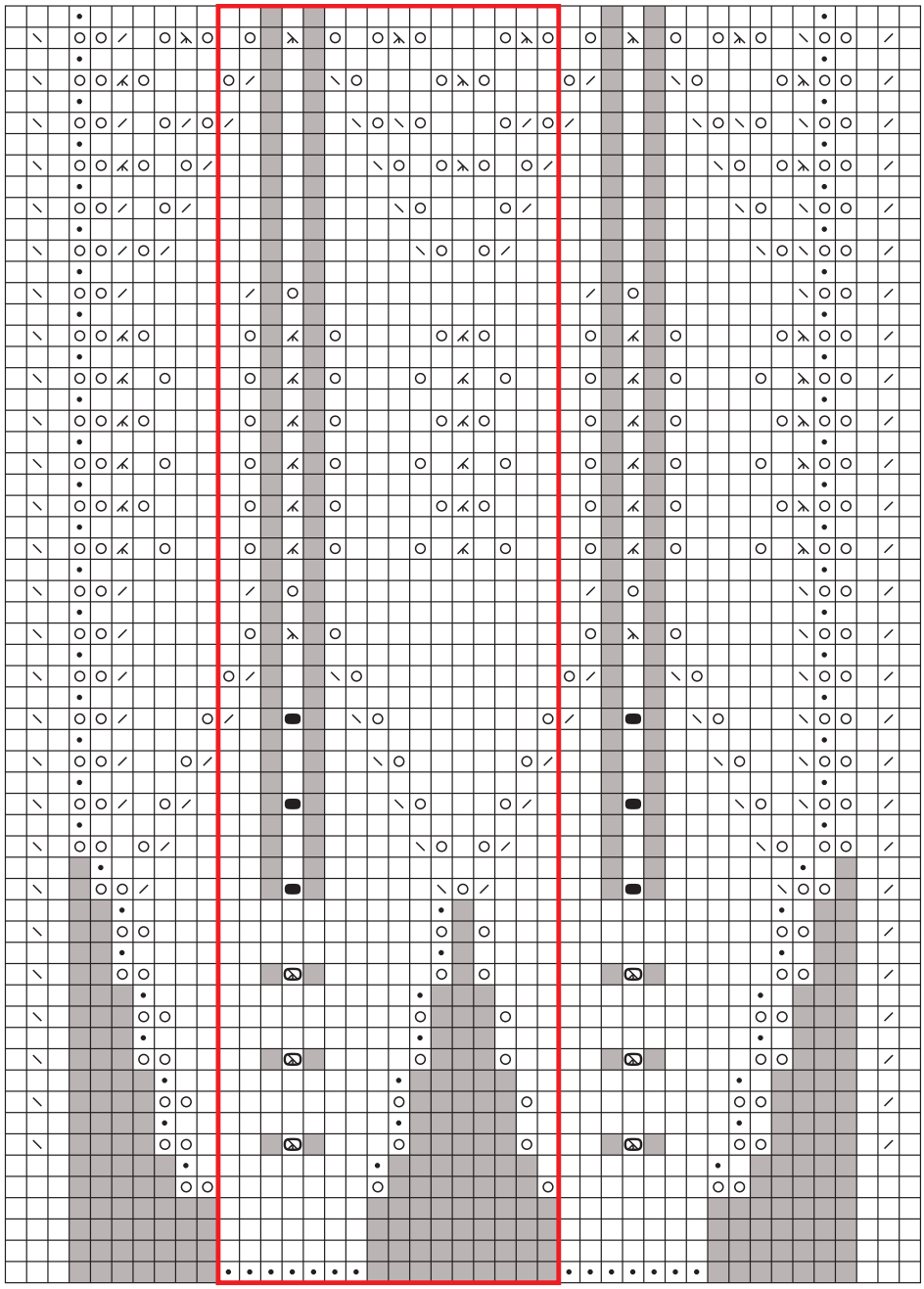
DMC Cordonnet, size 40, 100% cotton thread, 249 yards (228 m)/ball, 1 ball of White
Needles, size 0 (2 mm) or size needed to obtain gauge
Crochet hook, steel size 9 (1.4 mm)
Seed beads, size 11/0, clear, 48
Ribbon, 45 inches (114.3 cm) long and ¼ inch (6 mm) wide, orange
Pēbēo Setasilk Colour for Silk, fabric paint, 1.5 ounces (45 ml)/bottle; 30 colors are available; the designer used a combination of reds, browns, and black to dye the knitted fan
Block of polystyrene
Clear contact paper
Pins
Paper towels
Spray starch
Fan framework
Small drill
Monofilament thread
Sewing needle

Materials are available at needlework, yarn, and craft stores or from mail-order or online resources.

Finished size: Knitted lace, about 4¼ inches (11 cm) high and 13 inches (33 cm) wide
Gauge: 32 sts and 56 rows = 4 inches (10.2 cm) in lace pattern

Abbreviations

BO—bind off
ch—chain
CO—cast on
k—knit
k2tog—knit 2 stitches together
k3tog—knit 3 stitches together
p—purl
psso—pass slipped stitch over
rep—repeat
RS—right side
sl—slip as if to knit
st(s)—stitch(es)
WS—wrong side
yo—yarn over



Key

- k on RS; p on WS
- p on RS; k on WS
- yo
- k2tog
- sl 1, k1, psso
- k3tog
- sl 1, k2tog, psso
- sl 1, k2tog, psso, then place bead onto new st (see Stitch Guide)
- place bead onto st (see Stitch Guide), then k
- no stitch
- pattern rep

Chart may be photocopied for personal use.

edge of the lace and working toward the outer edge. Mark placement for sewing holes at inner edge of lace, then remove sticks from the lace. Drill small holes in the sticks using a small drill. Using monofilament thread, sew through the holes to attach the lace to the sticks. Thread the ribbon through the outer edge of the fan as shown, running the ribbon behind the top of each stick to secure the stick to the lace.

Knitted Lace Fans

DEBORAH ROBINSON

Autumn Leaves, an Edge-to-Edge fan, mounted on a set of Spanish veneer sticks. All fans made by the author.

WHY KNIT A LACE FAN? I do it to provide a medium with which to display my work. I love knitting lace but have no need to add to my collection of doilies made by previous generations, nor have I a desire to wear lace collars. Patterns for knitted lace doilies and collars, however, both lend themselves to adaptation as designs for fans. Collar patterns have the advantage that the original is not a full circle and does not have a solid center, but most doily patterns that are not spiral sectioned can be adapted by omitting part of the central design.

Pear Drops, an adaptation of a Victorian pattern worked from the headside toward the center, mounted on a set of Chinese bamboo fansticks.

The Pearl Fishers, a cabriolet fan consisting of a curved edging and a curved insertion woven alternately under and over fansticks of pierced Spanish veneer.

The history of the fan (the word is derived from the Latin word *vannus*, "a device for winnowing grain") dates back to earliest humankind: Besides winnowing, fans were used for cooling, whisking away insects, and fanning the flames of a fire. Fans are known to have existed in Asia 5,000 years ago, and long-handled pole fans were used in Egypt about 3200 B.C.; a person of royal birth often held the position of ceremonial fan bearer to the pharaoh.

Fans come in many sizes and shapes, from large pole fans to small hand fans, from fully circular to those opening to less than an angle of 180 degrees; they may be rigid or folding. Some fans have leaves; these may be made of feather, silk, chicken skin, vellum, paper, or fabric. Cabriolet fans (named after a type of light horse-drawn carriage with a folding hood and upward-curving shafts) have two, sometimes three, concentric leaves. A brisé fan is constructed not of leaves but of decorated, often pierced, sticks joined together by a ribbon. The sticks may be of horn, ivory, tortoiseshell, metal, or wood.

Lace fans typically are mounted on a backing fabric; the lace should be fine so as to be easily folded without distorting the sticks. This requirement precludes the use of knitted lace and the coarser bobbin laces such as Bedfordshire. As my fans are intended solely as a display for my knitting, they are not designed to fold. They are of three types: Half-a-Doily, Edge-to-Edge, and Bits and Pieces.

Half-a-Doily fans are worked in the round, either from the center outward or from the outer headside edge (in lace terminology, the most visible edge) inward. To make an Edge-to-Edge fan, I knit a semicircle by completing a series of wedge-shaped sections achieved by knitting short rows or turning. I begin each section by knitting a full row, and then work fewer stitches on alternate rows until the section is complete. I then begin a new section by knitting through all the stitches. Most of my Edge-to-Edge fans consist of the inner shaping wedges, a knitted lace insertion pattern forming the main body of the design, and a narrow edging for the headside. Bits and Pieces fans include brisé fans, which I knit as a series of "feathers" mounted individually on the sticks, and collage fans, in which I knit motifs separately and then mount them on a net background.

A fan leaf worked in bobbin or needle lace will be nearly the size of its design template and in many instances will have been designed for a specific set of fansticks. By contrast, the finished size of a knitted lace fan is not easy to calculate in advance as it varies according to the gauge at which it is knitted, which in turn varies from knitter to knitter. A set of fansticks may be commissioned to fit the finished, blocked lace, or the sticks from mass-produced Spanish and Chinese fans can be removed, decorated, stained, and cut to size as necessary. A photocopy of the finished fan can serve as a template for a commissioned set of sticks.

I hope that you will find the concept of knitting lace fans an appealing approach to displaying your lace. Step-by-step instructions for creating a fan of your own are on page 26. ❖

About the Author and Designer. *Deborah Robinson, editor of* Lace, *The Lace Guild's magazine, is compiling a pattern book of knitted lace fans. She lives in England. Visit her website at www.knittedlacefans.com.*

Further Reading

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The Enchanted Forest, a collage fan, mounted on an old set of white-and-gold sticks; gold beads have been knitted into the leaves, which were left undyed.

Pretty in Pinks, a Half-a-Doily fan worked from the center outward, mounted on Chinese bamboo fansticks, which have been dyed to match the lace; double yarnovers in the headside are decorated with needle-lace *couronnes* (buttonhole loops).

Be My Valentine, a brisé fan, mounted on a set of plastic Spanish fansticks.

Collar. Alençon needle lace. Collection of the author.

Unless otherwise noted, all photographs by Joe Coca.

Off-the-shoulder collar known as a berthe. Milanese bobbin lace. Nineteenth century. Collection of the author.

The Many Lives *of* Old Lace

ELIZABETH KURELLA

Detail of front of lace tea gown. One-piece; Brussels appliqué lace trimmed with pale blue silk satin ribbons and bows; lined in cream silk satin. Circa 1908. The gown sold at auction by Whitaker Auctions in 2006 for $2,415. *Photograph courtesy of Whitaker~Augusta Auction Company.*

LACE IS A MOST PECULIAR material. It certainly is nonessential but almost never nonfunctional.

The lacemaking was only the beginning for each piece. There were organized lacemaking schools and industries to produce the lace. Studying the lives of lace after it has embarked into the world, however, is far more interesting. It requires that we think of the lace in context, contemplating how it continued to fit into ever-changing society and how it reflects past fashions, tastes, and times.

When I first began to study lace in the 1970s, most articles I read started with the quaint premise that there were two categories of lace: collector's lace, the vaunted treasures of past royalty, and market lace, the lesser stuff to be used, worn, and recycled. But I soon discovered the absurdity of that notion. Where was the boundary? Who and what would determine which was which?

Lace can be very durable and can last for centuries. What does it in most often is not that the lace disintegrates, but that the object it is made into goes out of fashion. If good fortune reigns, a piece will be reused without destructive cutting. A century after it was made, Napoleon's Alençon lace bedspread was offered for sale as a wedding veil. Uncut, it survives today in a museum, but hasn't seen the light of day for three decades.

What should be saved forever as-is and what should continue to be circulated, visible and inspiring, may be argued forever. Pieces safe in museums one decade will be deaccessioned and back on the market in another. Recycling of lace is an inevitable fact of life.

Unfinished transfer of embroidery from a damaged nineteenth-century whitework collar to a new fabric. Collection of the author.

Whitework handkerchief showing how the motif was applied to new fabric. The fabric has not been trimmed away behind the needle lace inserts. Collection of the author.

Lacemakers turned to recycling in the nineteenth century when they could no longer find work making new lace, advertising their services as "transferrers," who would rescue old material with damaged backgrounds and transfer it to new fabric or machine-made net.

Each makeover is unique and reflects the distinctive vision, imagination, and skills of someone. Some makeovers are transcending and inspirational in their beauty and workmanship. Others have us squinting in amazement and wondering whatever were they thinking. All provide a special window on the past and good lessons for how to treat vintage lace in the future.

Large expanses of lace can be tablecloths to one generation, bedspreads to another. It was not unheard of for a frugal nineteenth-century bride to select a fabulous pair of curtains to wear as a wedding veil. After the ceremony, the veil went into the parlor window. A most common use of old lace, one that often goes unnoticed, is edgings that have been removed from old garments and attached with no alterations to new garments. Lace was removed when the dresses went out of service.

Documentation on the mending and remaking of vintage lace is almost nonexistent. The work was decentralized, often done by individuals applying their wits and their own set of skills to one-of-a-kind situations and projects.

Why bother studying the lives of lace? Collectors who are trying to avoid buying "altered" pieces need to be aware of the many forms alterations took. Some lace was so skillfully remodeled, the recycling will pass undetected. Many are very imaginatively and artfully worked and are worthy collector's items even in their altered form. Needleworkers can learn techniques and design ideas for ways they can use their own needle-and-thread skills. Study of old pieces teaches both good and bad practices.

Lace tea gown. One-piece; Brussels appliqué lace trimmed with pale blue silk satin ribbons and bows; lined in cream silk satin. Circa 1908. The gown sold at auction by Whitaker Auctions in 2006 for $2,415. *Photograph courtesy of Whitaker~Augusta Auction Company.*

Collar and cuff. Collar was found with the cuffs, supposedly as a set. Flowers on the cuffs were not embroidered on the oval medallions of fabric, but were "transferred." Collection of the author.

We cannot judge motives of those who recycled lace in the past. We cannot know the condition of the vintage lace when the remodeling took place. Perhaps a corner of the handkerchief got caught and was badly torn; saving the rest as a collar was a good thing. Perhaps not. We can only study and learn from the triumphs and mistakes we see.

Lace will outlive us and our fashions and follies. Laces that pass through our hands and our lives can, if we are thoughtful and careful, move on to grace other lives in as good or better shape than before. ❖

Adapted with permission from *The Many Lives of Old Lace* (Whiting, Indiana: The Lace Merchant, 2006).

About the Author. *Elizabeth Kurella is the author of numerous books on lace and the owner of The Lace Merchant, Whiting, Indiana. She will teach Connoisseurship of Antique Lace and Normandy Lace Patchworks at the International Old Lacers Inc. annual convention in Rockford, Illinois, August 3–8 (www.internationaloldlacers.org) and New Lives for Old Lace at the Embroiderers' Guild of America's national seminar in Louisville, Kentucky, August 31–September 5 (www.egausa.org).*

Lace Resources

- Gentle Arts cleans, restores, conserves, and appraises lace and other textiles. (504) 895-5628; www.gentleartsnola.com
- Karen Augusta specializes in vintage fashion and lace and offers a consultation service to individual collectors, estates, museums, and historical societies. (802) 463-3333; www.antique-fashion.com and www.antique-lace.com
- The Lace Merchant offers a selection of vintage lace and linens; classes; lectures; and services in identification, evaluation, washing, and repairing of lace. (219) 659-1124; www.elizabethkurella.com
- The Laundry at Linens Limited launders and restores fine linens. (414) 223-1123; www.linenlaundry.com
- Whitaker ~ Augusta Auction Company specializes exclusively in the sale of couture and vintage clothing, lace, linens, accessories, textiles, and fashion-related ephemera and objects. (215) 817-4600; www.whitakerauction.com

Suzanne Rosser's lace bridal purse.

A Lace Bridal Purse *to* Make

Suzanne Rosser

This easy-to-make, elegant purse will make a perfect accessory for any bride. I used a corner motif from a damaged lace-edged handkerchief to embellish the flap of the diminutive purse. Seed beads, crystals, pearls, or an edging of lace may be added to the finished purse for additional embellishment.

The original handkerchief Suzanne Rosser used for the bridal purse's lace motif. *Photograph by Ann Swanson.*

Materials

Small lace motif, white
Fabrics: English netting, white, 12 x 8 inches (30.5 x 20.3 cm), 1 piece; silk dupioni, white, 12 x 16 inches (30.5 x 40.6 cm), 1 piece; Swiss batiste, 12 x 16 inches (30.5 x 40.6 cm), 1 piece
Silk cording, white, 1 yard (.9 m)
Sewing thread, white

Materials are available at fabric stores or from mail-order or online resources.

Finished size: Purse back, 5 x 4¼ inches (12.7 x 10.8 cm), excluding cord; purse flap, 4 x 4¼ inches (10.5 x 10.8 cm), excluding lace motif; lace motif, 4⅝ x 4¼ inches (11.7 x 10.8 cm)

Instructions

Note: Seam allowances are included in the patterns.

Attach the lace motif to the English netting using a very small machine zigzag stitch; trim away netting from under the lace, being careful not to cut the lace, stitching line, or netting. (If using a single, small motif, it can be tacked to the netting by hand.)

Cut out the pattern pieces as follows: from Pattern A, 1 dupioni, 1 batiste, and 1 English netting with lace motif; from Pattern B, 1 dupioni and 1 batiste.

Sew the two Pattern B pieces with right sides together along the top straight edge. Trim seam, turn right sides out, and press. This will form the pocket of the purse.

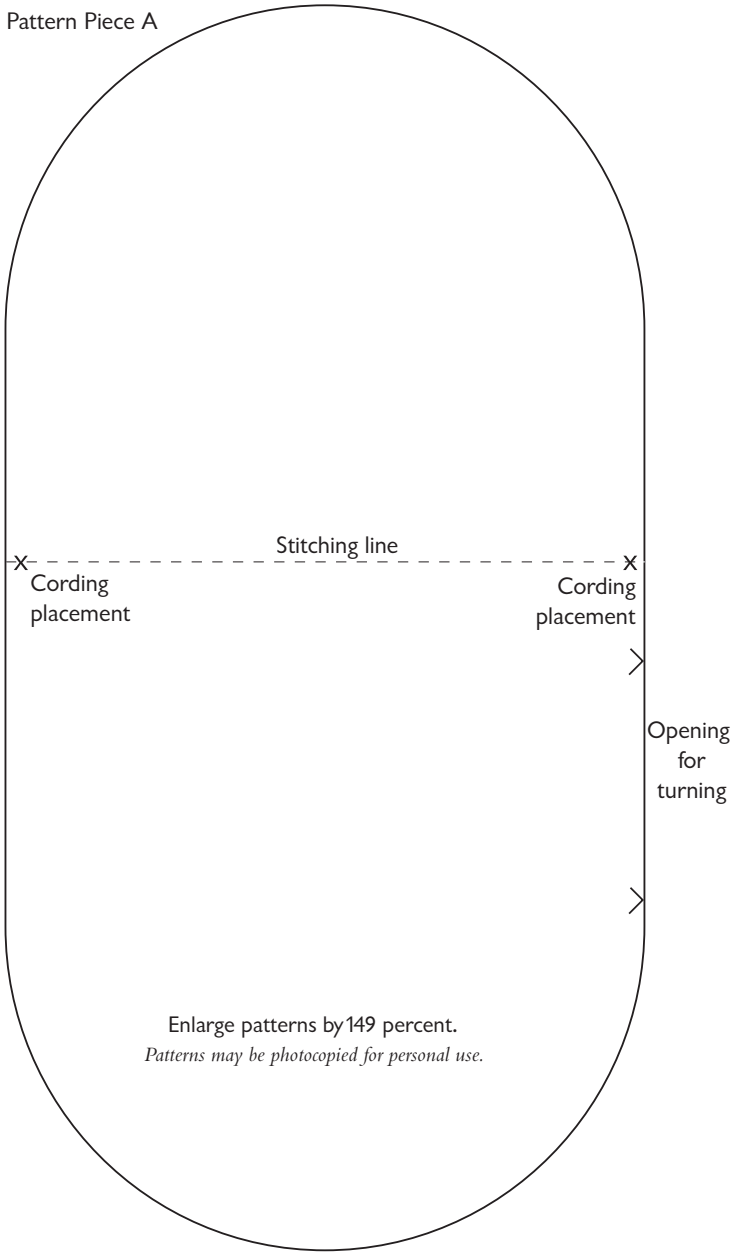
Place the remaining layers with right sides up unless otherwise noted and in the following order: dupioni (piece A); English netting with motif/lace (piece A); batiste side of pocket (piece B) up with the dupioni side facing the dupioni/netting piece; the cording as marked on Pattern A with the raw ends aligned with the raw edges of the fabric, and the batiste (piece A) right-side down.

Tuck the cording into the center and pin or tack in place to keep it from being stitched into the seam. If the lace motif has an extension over the front flap as the one in the example shows, pull it away from the edge and pin or tack in place to keep it from being caught in the seam.

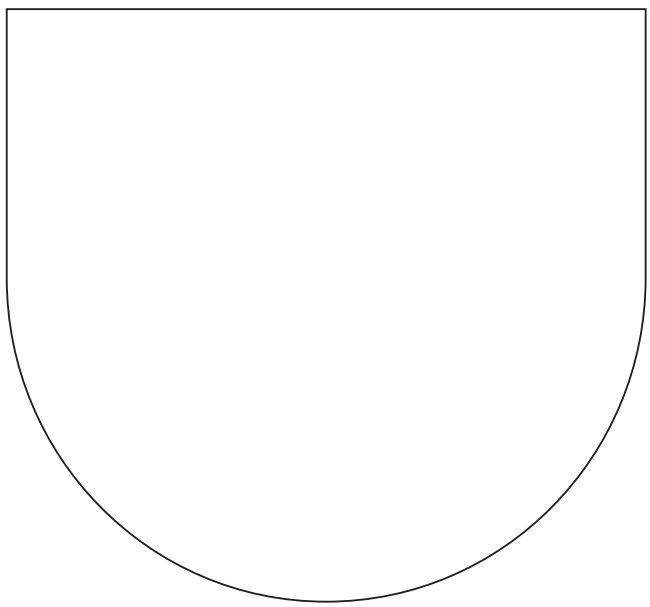
Pin and sew all layers together, leaving a 2-inch (5.1-cm) opening along one straight edge. Trim seam allowance and clip into the curved seam allowance before turning, allowing the curved edge to lie flat. Turn right sides out, adjusting pocket to the inside of the purse. Press and stitch a line across the purse as indicated on the pattern. Stitch opening closed by hand.

About the Designer. *Suzanne Rosser is the owner of Artistic Threads by Suzanne Rosser, College Station, Texas, which sells fabrics and notions and offers group and private lessons in heirloom sewing, smocking by hand and machine, and garment construction. She is a Martha Pullen certified Husqvarna Viking sewing instructor. Visit her website at www.artistictheads.net.*

Pattern Piece A



Pattern Piece B



Lace Socks *to* Knit

Ann Budd

These fancy lace socks are worked downward from the leg to the toe in a combination of cables and lace-leaf motifs. Purl stitches are worked between the cable and lace patterns to provide a snug fit on the leg and along the instep. The toes are finished with Kitchener stitch, but if you prefer, you may simply thread the yarn through the remaining stitches and pull it tight for a gathered tip.

Ann Budd's knitted lace socks.
Silk taffeta bag courtesy of Lantern Moon. Photograph by Joe Coca.

Materials

Lorna's Laces Shepherd Sock, 80% superwash wool/20% nylon yarn, 215 yards (196 m)/50 g skein, 2 skeins of #53ns Whisper
Needles, set of 4 double pointed, size 1 (2.25 mm) or size needed to obtain gauge
Stitch marker
Cable needle
Tapestry needle

Materials are available at yarn stores or from mail-order or online resources.

Finished size: About 7 inches (18 cm) foot circumference, 6 inches (15 cm) from top of leg to base of heel, and 8¼ inches (21 cm) long; to fit woman's U.S. shoe sizes 6 to 7
Gauge: 18 sts and 22 rows = 2 inches (5.1 cm) in St st worked in the round

Abbreviations

CO—cast on
dec—decrease; decreased
k—knit
k2tog—knit 2 stitches together
p—purl
p2tog—purl 2 stitches together
patt—pattern
rem—remain; remaining
rep—repeat
rnd(s)—round(s)
RS—right side
sl—slip (slip purlwise unless otherwise directed)
ssk—slip 2 stitches individually as if to knit, knit these 2 slipped stitches together through their back loops (1 stitch decreased)
st(s)—stitch(es)
St st—stockinette stitch (knit right-side rows; purl wrong-side rows; knit all stitches in the round)
tog—together
WS—wrong side
yo—yarnover
2/2 LC—slip 2 stitches onto a cable needle and hold in front, knit 2, knit 2 from cable needle

Leg

CO 70 sts. Divide sts so that there are 28 sts on Needle 1, 28 sts on Needle 2, and 14 sts on Needle 3. Place marker and join for working in rnds, being careful not to twist the sts. Work Rnds 1–14 of Cuff chart—piece measures about 1 inch (2 cm) from CO. Rep Rnds 1–12 of Leaf and Cable chart 3 times—piece measures about 4 inches (10 cm) from CO. (*Note:* If a longer leg is desired, rep Rnds 1–12; each 12-rnd rep will add 1 inch [2.5 cm] to leg length.)

Heel

The heel is worked on the first 36 sts of the rnd; transfer the first 8 sts from Needle 2 to the end of Needle 1—36 heel sts. Rem 34 sts will be worked later for instep; there should be a p1 at each end of instep sts.

Heel flap: Work the 36 heel sts back and forth in rows as follows,

Row 1: (RS) *Sl 1, k1; rep from * to end of row.

Row 2: (WS) Sl 1, p to end.

Rep these 2 rows 17 times—34 rows total; 17 chain sts along each selvedge edge.

Turn heel: Work short-rows as follows,

Row 1: K20, ssk, k1, turn work.

Row 2: Sl 1, p5, p2tog, p1, turn.

Row 3: Sl 1, k to 1 st before gap formed on previous row, ssk (1 st each side of gap), k1, turn.

Row 4: Sl 1, p to 1 st before gap formed on previous row, p2tog (1 st each side of gap), p1, turn.

Rep Rows 3 and 4 until all heel flap sts have been worked, omitting the final k1 and p1 after the dec on the last 2 rows—20 sts rem.

Gussets: Pick up sts along edges of heel flap and rejoin for working in rnds as follows,

Rnd 1: With Needle 1, sl 1, k 19 heel sts, then pick up and k 17 sts along selvedge edge of heel flap (pick up 1 st in each chain st); with Needle 2, work across 34 instep sts in patt as established; with Needle 3, pick up and k 17 sts along other selvedge edge of heel flap (pick up 1 st in each chain st), then k the first 10 sts on Needle 1 onto the end of Needle 3—88 sts total; 27 sts on Needle 1, 34 sts on Needle 2, 27 sts on Needle 3. Rnd now begins at center of heel.

Rnd 2: On Needle 1, k to the last 2 sts, k2tog; on Needle 2, work in patt as established; on Needle 3, ssk, k to end—2 gusset sts dec.

Rnd 3: On Needle 1, k; on Needle 2, work in patt as established; on Needle 3, k.

Rep Rnds 2 and 3 eight more times—70 sts rem: 18 sts each on Needle 1 and Needle 3, 34 sts on Needle 2.

Foot

Working sts on Needles 1 and 3 in St st and sts on Needle 2 in patt, continue even as established until piece measures 6¼ inches (15.9 cm) from back of heel, or about 2 inches (5 cm) less than desired total foot length, ending with Rnd 10, 11, or 12 of chart. Make a note of which rnd you ended with so you can make the second sock to match.

Toe

Work all sts in St st as follows,

Rnd 1: On Needle 1, k to last 3 sts, k2tog, k1; on Needle 2, k1, ssk, k to last 3 sts, k2tog, k1; on Needle 3, k1, ssk, k to end—4 sts dec.

Rnd 2: K.

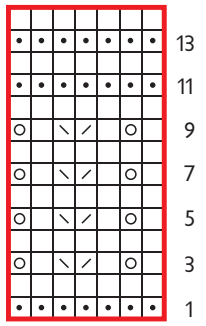
Rep Rnds 1 and 2 seven more times—38 sts rem, then Rep Rnd 1 only (dec every rnd) seven times—10 sts rem. With Needle 3, k across sts of Needle 1—5 sts each on 2 needles. Cut yarn, leaving a 12-inch (30.5-cm) tail.

Finishing

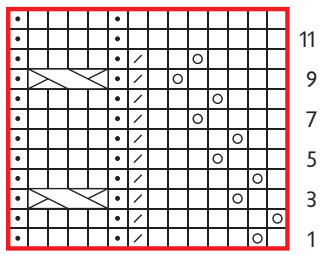
Thread tail on the tapestry needle and use the Kitchener st to graft the rem sts tog (see Technique: Kitchener Stitch below). Alternately, thread the tail through the rem sts 2 times, pull tight to close the toe, and fasten off to the WS. Weave in loose ends on WS of sock. Block lightly to even out sts.

ABOUT THE DESIGNER. *Ann Budd of Boulder, Colorado, is a book editor for Interweave and author of several knitting books, including* Getting Started Knitting Socks *(Loveland, Colorado:*

Cuff



Leaf and Cable

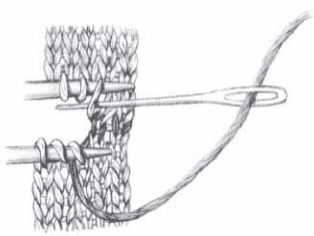


Charts may be photocopied for personal use.

TECHNIQUE

Kitchener Stitch

Step 1: Bring threaded needle through front stitch as if to purl and leave stitch on needle.
Step 2: Bring threaded needle through back stitch as if to knit and leave stitch on needle.
Step 3: Bring threaded needle through same front stitch as if to knit and slip this stitch off needle. Bring threaded needle through next front stitch as if to purl and leave stitch on needle.



Step 4: Bring threaded needle through first back stitch as if to purl (as illustrated), slip this stitch off, bring needle through next back stitch as if to knit, leave this stitch on needle. Repeat Steps 3 and 4 until no stitches remain on needles.

Lace samples. Makers unknown. Bobbin lace. Silk. Ipswich, Massachusetts. 1789–1790. The samples are stored among the Alexander Hamilton Papers in the Manuscript Division at the Library of Congress. Collection of the Library of Congress.

Photograph courtesy of the Library of Congress, Washington, D.C. Unless otherwise noted, all photographs by the author. All illustrations by the author.

Lacemaking *in* Ipswich, Massachusetts: An Unlikely Enterprise

KAREN H. THOMPSON

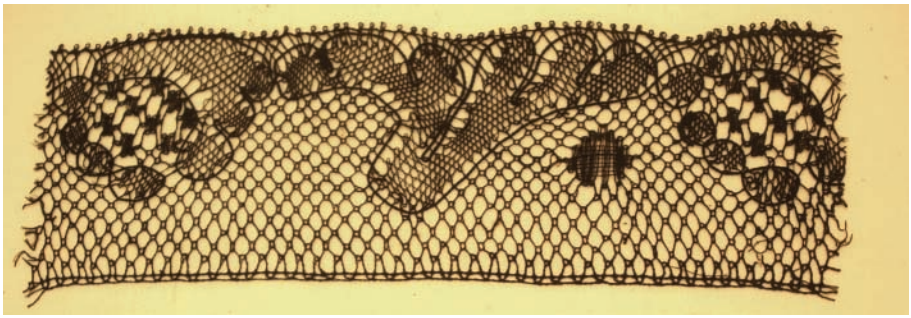
IN 1789, the Reverend Joseph Dana (1742–1827) of Ipswich, Massachusetts, received an assignment from the new nation's first Secretary of the Treasury, Alexander Hamilton (1755 or 1757–1804). Along with representatives from other cities and towns in the thirteen states, Dana was charged with collecting information about the industries of his town.

As it happens, Ipswich, which lies about 30 miles (48 km) northeast of Boston, was home to a major cottage industry—the making of bobbin lace. No other location in the present-day United States produced as much handmade lace as Ipswich did during the seventeenth and eighteenth centuries.

That any lace should have been made in the former Massachusetts Bay Colony is ironic. The Puritans who settled the area beginning in the 1630s struggled to produce enough food and shelter to survive, and they frowned upon excess. To raise sheep and require each household to spin and weave wool for clothing and blankets was understandable, but lace provides only decoration, not warmth.

Back in England, the settlers had lived according to strict class distinctions. They had come to the New World expecting a utopia in which everyone would be entitled to a piece of land and would receive equality of social status free from the "tyranny" of English religion, taxes, and laws. But everything is relative. Even in the colonies, the upper crust wanted to be able to identify a person's station from the clothing he or she wore, as they had done in England.

As early as 1634, less than four years after the arrival in Massachusetts of John Winthrop (1588–1649) with about 800 Puritan settlers, the Massachusetts General Court had passed laws (see "Sumptuary Laws" on page 40) banning the purchase of garments embellished with any type of lace. Two years later, a new law forbade the making, selling, or wearing of lace by anyone with an estate worth less than £200, each offense to bring a fine of five shillings.



Lace sample #9. Maker unknown. Bobbin lace. Silk. Ipswich, Massachusetts. 1789–1790. The sample is stored among the Alexander Hamilton Papers in the Manuscript Division at the Library of Congress. Collection of the Library of Congress.
Photograph courtesy of the Library of Congress, Washington, D.C.

The above-mentioned laws are strong indicators that lace was made and sold even in the very early years of Colonial New England. It is likely that a number of the women knew how to make lace as many had emigrated from lacemaking areas in eastern and southern England. The equipment (bobbins and pillows) could be made locally, and fine linen and silk threads, as well as straight pins, were being imported for dressmaking.

The women of Ipswich clearly maintained the skill and passed it down to future generations. In 1790, more than a century and a half since the town's founding, the Federal Census reported that of the 4,562 people living in Ipswich, 2,414 were female; Dana recorded that more than 600 of the female population, including young girls and the elderly, were involved in lacemaking.

Dana carried out his assignment with great precision, amassing detailed records showing that between 1789 and 1790, Ipswich lacemakers produced close to 42,000 yards (38,400 m) of bobbin lace in their homes and sold most of it. Considering the time required to make it and

Reproducing Ipswich Lace

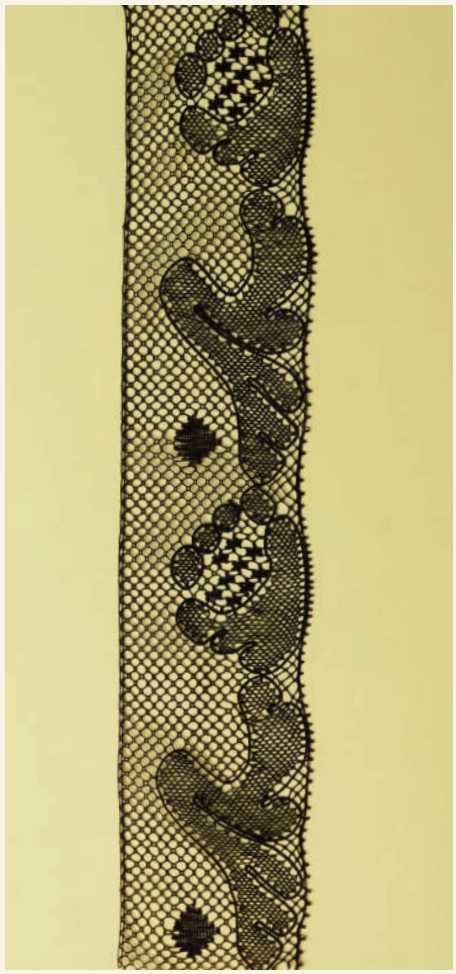
Marta Cotterell Raffel's fascinating book *The Laces of Ipswich: The Art and Economics of an Early American Industry, 1750–1840* (see Resources on page 39) inspired my interest in Ipswich lace. With Sheryl De Jong, I am reproducing the samples preserved among Alexander Hamilton's papers at the Library of Congress. I found an Ipswich lace pillow and one pricking (pattern) in the collection of the Smithsonian Institution's National Museum of American History that corresponds to one of the Ipswich lace samples in the Alexander Hamilton Papers at the Library of Congress.

Within These Walls . . . , a permanent exhibit that opened at the National Museum of American History in 2001, features an eighteenth-century house from Ipswich and illustrates how the living conditions of ordinary people who lived there changed over a 200-year period. Among the artifacts on display is a pillow used for making bobbin lace.

Lace bobbins. Ipswich, Massachusetts. Date unknown. Collection of the Smithsonian Institution. (E386685).
Photograph courtesy of the National Museum of American History, Smithsonian Institution, Behring Center, Washington, D.C.

It is a replica; the original (which had to be returned to storage in 2003 due to its fragility) had been used by former Ipswich resident Mrs. Elizabeth Lord Lakeman until the day she died at the age of ninety-four in 1862 in Holloway, Maine. Lakeman would have been about twenty-two in 1789/1790, the period in which the Reverend Joseph Dana was collecting information on Ipswich's lace industry, and thus she conceivably could have made one or more of the lace samples that he sent to Secretary of the

(continued on page38)



Reproduction lace by the author based on a sample made in Ipswich, Massachusetts, 1789–1790. Bobbin lace. Silk. Illinois. 2008.
Photograph by Joe Coca.

Reproducing Ipswich Lace *(continued from page 37)*

Treasury Alexander Hamilton in Washington (see the feature article).

With the help of fellow Smithsonian volunteers Sheryl De Jong and Beth Carter, I researched and reproduced Lakeman's pillow, bobbins, and lace as closely as possible to originals. The reproduction pillow consists of a large cylinder of two layers of linen fabric around firmly packed straw; the bobbins were hand-whittled from bamboo; and the pins were handmade (machine-made pins were not available until the early nineteenth century).

In the eighteenth century, a lace pillow's outer cover, which could be replaced when it wore out, might have been made of calico, homespun linen, or pieced together from usable pieces of worn-out machine-knitted stockings; the filling likely would have been local marsh grasses. Bamboo or local reeds were the most common materials for the bobbins.

Also included in the exhibit is a sample of lace (shown on page 37) that I reproduced from the pattern in the Smithsonian's collection that corresponds to one of the lace samples in the Library of Congress. It took many visits to the sample (involving strong magnifiers, graph paper, and a lot of patience) to get the details down. The pattern for this lace is 2 inches (5.1 cm) wide. I used Kreinik 130/2 black silk (this thread is no longer available) to make the lace and Soie Perlee for the gimp.

The National Museum of American History is now closed for extensive renovations but is scheduled to reopen this fall. Visitors will then be able to view Within These Walls . . . again, and I will resume conducting monthly behind-the-scenes tours of the lace collection. Visit the museum's website, http://americanhistory.si.edu, for information on the reopening.

—K. H. T.

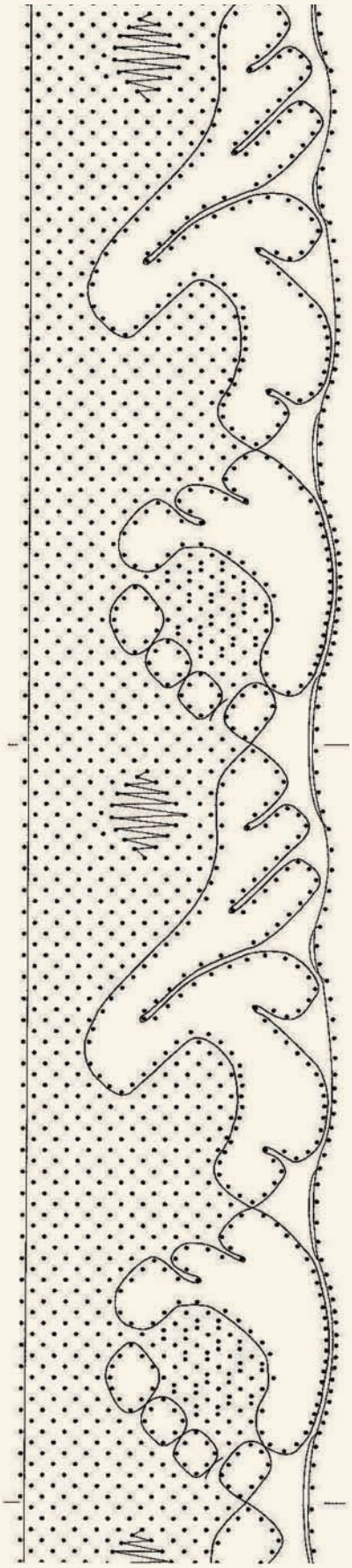
Pillow for making bobbin lace used by Elizabeth Lord Lakeman until 1862. Cotton fabric, straw, bobbins, pricking, cotton lace. Holloway, Maine. Collection of the Smithsonian Institution. (E386685).

Photograph courtesy of the National Museum of American History, Smithsonian Institution, Behring Center, Washington, D.C.

Reproduction Ipswich lace pillow with black silk bobbin lace made by the author. On display at the National Museum of American History, Smithsonian Institution, Washington, D.C. 2003.

Photograph courtesy of the National Museum of American History, Smithsonian Institution, Behring Center, Washington, D.C.

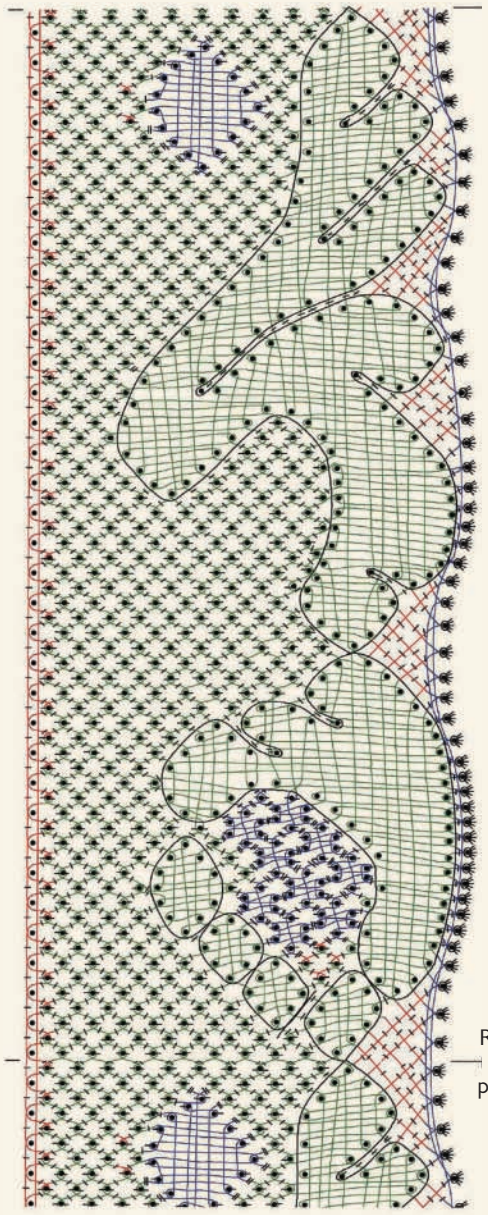
Pricking for Ipswich Sample #9



Enlarge pattern by 106 percent.

Pricking may be photocopied for personal use.

Work Diagram for Ipswich Sample #9



Work diagram may be photocopied for personal use.

31 pair
2 pair gimp
c = cross
t = twist
red intersection: c-t-c-t
blue intersection: c-t-c
green intersection: c-t
extra twist
picot
gimp
twists by gimp:
1 by motif, 2 by ground
picots: 3 or 5 twists

that the makers were mostly women and children who turned to making lace only after they had finished their daily chores of tending to livestock, house, garden, and other children, this is an astounding amount of lace. That women totally controlled its manufacture and marketing is also remarkable.

Pricking (pattern) on linen pasteboard. Origin and date unknown. Pattern corresponds to Ipswich lace #9 at the Library of Congress. Collection of the Smithsonian Institution. (E386686). *Photograph courtesy of the National Museum of American History, Smithsonian Institution, Behring Center, Washington, D.C.*

In his report to Hamilton, Dana included samples of black silk bobbin lace made in Ipswich. Although he asked that the samples be passed on to President George Washington (1732–1799), the presentation apparently never took place; twenty-one of the samples are preserved among Hamilton's papers at the Library of Congress in Washington, D.C. (See "Reproducing Ipswich Lace" on page 37.)

By the late eighteenth century, the laws dictating who was allowed to wear what had been abolished. Nonetheless, lace—still all handmade—remained an expensive luxury. But the invention of lacemaking machinery early in the nineteenth century and the subsequent production of quantities of cheap machine-made lace, together with lace's fall from fashion, sealed the fate of the commercial handmade lace industry in Ipswich by mid-century. ❖

About the Author. *Growing up in Denmark, Karen H. Thompson learned knitting, crocheting, embroidery, and making bobbin lace from her mother. She has been teaching and studying bobbin lace since the late 1970s and has published two booklets of original bobbin-lace patterns and translated four technical bobbin-lace books from Danish to English. She is a volunteer at the Smithsonian Institution in Washington, D.C., where she works with the lace collection.*

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Sumptuary Laws

ABOVE AND BELOW: Details of point de France needle lace. Maker unknown. Linen. Origin and date unknown. Collection of the Smithsonian Institution. (L6456).

Photograph courtesy of the National Museum of American History, Smithsonian Institution, Behring Center, Washington, D.C.

Sumptuary laws refer to governmental regulation of luxury goods, including clothing and food; *sumptus* means "expense" in Latin. Only societies with enough wealth to be able to afford luxuries had reasons for enacting restrictive laws.

Clothing has been by far the most common subject for regulation, perhaps in part because clothing can be a visible sign of a person's gender, marital status, nationality, social rank, profession, and—not least—wealth. Clothing also can be changed to accommodate new whims of fashion. In fact, fashion often changed more quickly than the laws, and many regulations were outdated before they could be enforced.

The laws had to be specific: for example, prohibiting gold buttons or any lace more than 4 inches (10.2 cm) wide. Consumers quickly became creative, substituting gold clasps for gold buttons or joining two narrower laces to give the appearance of a single wide one (in numerous cases, such alterations resulted in a new fashion). Problems of enforcement continued unabated until the eighteenth century, by which time most societies had abandoned sumptuary laws.

Sumptuary legislation, which goes back at least two thousand years to ancient Sparta, was at its peak during the reign (1558–1603) of Queen Elizabeth I of England. Fashion dictated enormous ruffs and cuffs for both women and men of wealth and high station: as many as 25 yards (22.9 m) of the finest handmade laces could be folded into a very expensive multilayered ruff. There were rules for which classes could wear which colors as well as which type of lace—gold, silver, silk, linen, or mixed, domestically produced or imported—and of what width. The queen herself and her closest associates, of course, were exempt from the laws.

In 1559, sumptuary legislation resulted in this clever tax scheme: only British subjects whose rank and wealth were above a certain level might wear luxury items, but wearing those items subjected them to a tax. A subject dressed in luxury would have to prove that he had the wealth and status to do so, and so be taxed accordingly, or be fined for being overdressed.

In France in the 1660s, Jean-Baptiste Colbert (1619–1683), finance minister under Louis XIV (1638–1715), realized that the French royalty and aristocracy were not willing to live without luxurious lace. If he closed the borders for legal imports, the lace from Venice would be smuggled in, still being paid for by French money but with no income from taxes or duties for the French government. So he enticed thirty master lacemakers from Venice to come to France to teach their skills. As a result, a new, very fine, and intricate French needle lace called point de France was developed; a proclamation by Louis XIV, which decreed that the only lace that could be worn in his court was French-made point de France helped the lace become very fashionable.

Sumptuary laws were imposed in the Massachusetts Bay Colony as early as 1634. A 1651 Massachusetts law declared

> . . . our utter detestation and dislike, that men or women of mean condition, should take upon them the garb of Gentlemen, by wearing Gold or Silver lace, or Buttons, or Points at their knees . . . which though allowable to persons of greater Estates, or more liberal education, yet we cannot but judge it intollerable in persons of such like condition . . . that no person within this Jurisdiction, nor any of their relations depending upon them, whose visible estates, real and personal, shall not exceed the true and indifferent value of two hundred pounds, shall wear any Gold or Silver lace, or Gold and Silver Buttons, or any bone lace above two shillings per yard, or silk hoods, or scarfs, upon the penalty of ten shillings for every such offence, and every such delinquent to be presented by the Grand-jury. . . . It is further Ordered . . . that the Select Men of every Town . . . are hereby enabled and required from time to time, to have regard, and take notice of Apparel of any of the Inhabitants . . . and whosoever they shall judge to exceed their ranks and abilities, in the costliness or fashion of their Apparel in any respect, especially the wearing of Ribbonds or great Boots, (Leather

being so scarce a commodity in this Country) Lace, Points, &c., Silk Hoods, or Scarfes, the Select men aforesaid shall have power to assess such persons so offending in any of the particulars above mentioned in the Country Rates, at two hundred pounds estates, according to that proportion that such men use to pay to whom such Apparrel is suitable and allowed, Provided this Law shall not extend to the restraint of any Magistrate or publick Officer of this Jurisdiction, their Wives and Children, who are left to their discretion in wearing of Apparel, or any setled Military Officer, or Souldier in the time of Military service, or any other whose education and imployment have been above the ordinary degree, or whose estate have been considerable, though now decayed.

Massachusetts records show sporadic enforcement of sumptuary laws. In 1652, three men of Essex County (Ipswich is in Essex County) were prosecuted for wearing silver and gold laces, but during a flurry of sumptuary cases between 1653 and 1654, no fewer than thirty-four people were prosecuted on sumptuary charges in Essex County Court, many of these related to the wearing of silver lace. Most, however, were dismissed when the accused proved that they were exempt due to their economic or social position.

New restrictions on wearing lace could be hard on lacemakers, who generally were poor, lower-class women working in their homes to supplement the household income. A woman might have been working on a piece of lace for a year or more when the enactment of a law prohibiting that particular kind of lace made it impossible for her to sell her finished product at the price originally agreed upon by her and a customer or dealer. Lacemakers must have rejoiced when sumptuary laws were abandoned for good in the eighteenth century.

—K. H. T.

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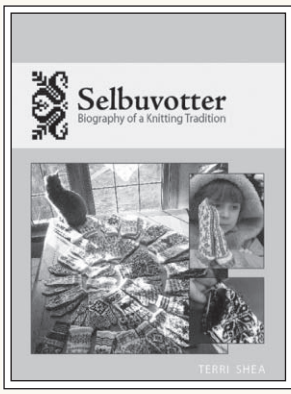

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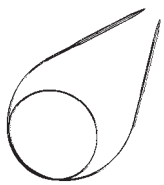

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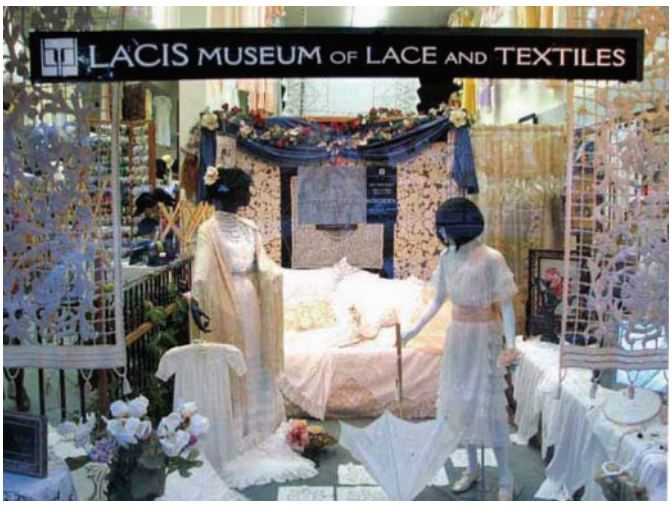

Lacis Museum of Lace and Textiles, Berkeley, California.
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Lacis Museum of Lace and Textiles

Established in 2004 as the legacy of Kaethe Kliot (1930–2002), Lacis Museum of Lace and Textiles (LMLT) houses more than 200,000 objects from the collection of Kaethe and Jules Kliot, including weavings from pre-Columbian Peru; laces from the courts of seventeenth-century Europe; Asian and Pacific embroideries; and nineteenth-century lace, needlework, and costume. The museum also contains a library of more than 15,000 books, patterns, articles, and ephemera relating to textiles, costume, and fiber arts. Changing exhibitions of lace and costume with docent tours showcase different aspects of the collection; slide shows of past and current exhibitions are available online.

The museum evolved as an outgrowth of the retail shop established by Kaethe Kliot in 1965, which over the years became a haven for textile artists attracted by her generous encouragement, support, and knowledge. The void resulting from her untimely passing and the support of loyal patrons resulted in the creation of LMLT for the purpose of continuing her dedication. The museum is supported by the Museum Shop, which supplies books, materials, knowledge, and support for the textile arts.

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—Mary Frances Wogec

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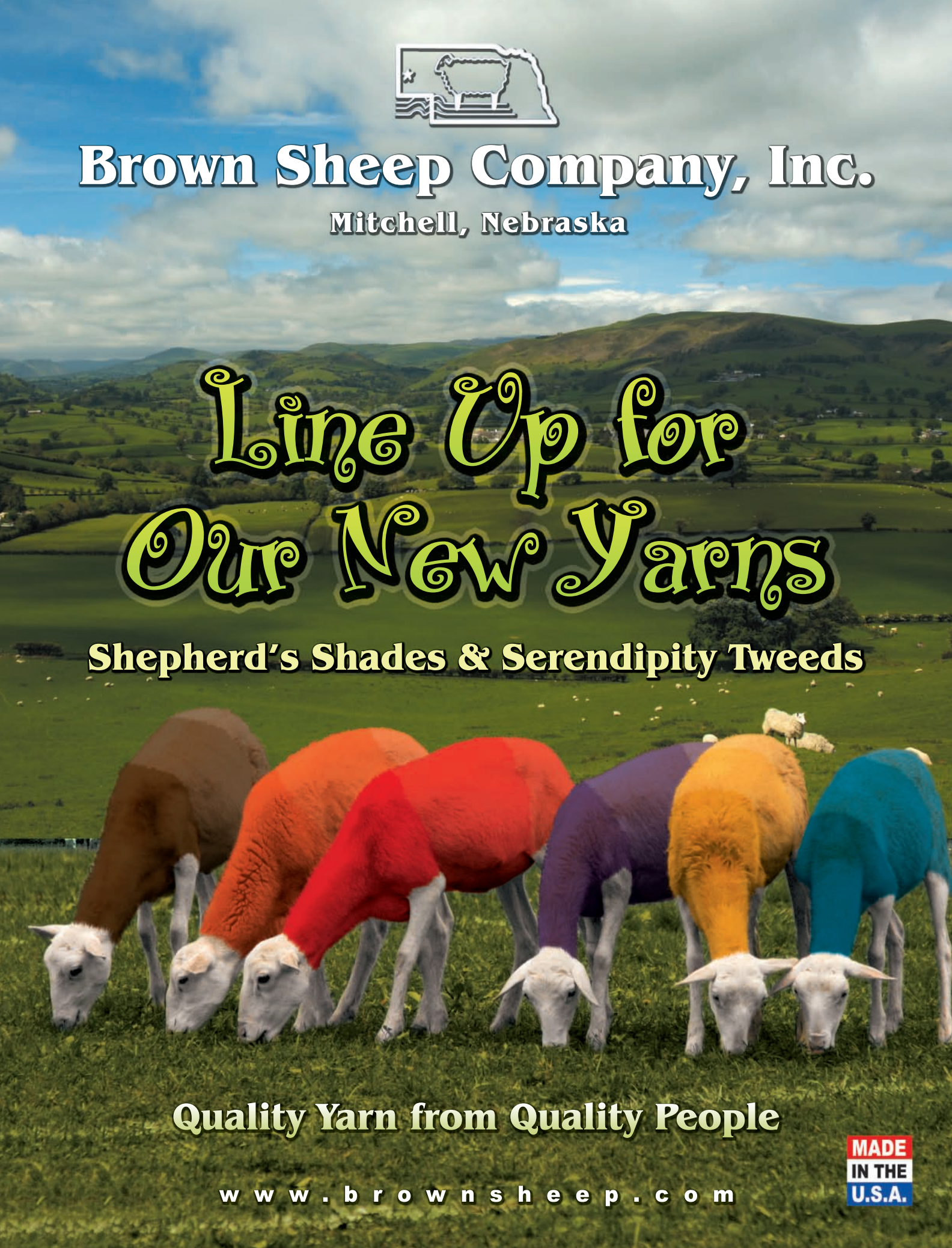
—Suzanne Smith Arney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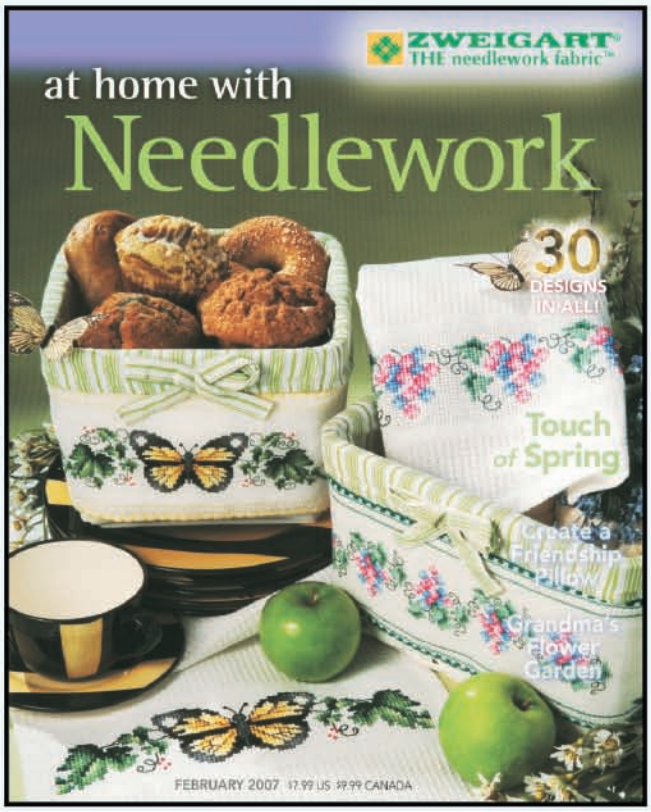

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